DOCTOR SLEEP

Screenplay
By

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Based on the novel by Stephen King

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FADE IN ON:

INT. BOY'S BEDROOM - TAMPA FLORIDA - BEFORE DAWN

Who ever knows what wakes us from sleep? Why the passage to consciousness can be smooth or grim? But there is nothing calm about this BOY'S EYES as they spring open.

DAN TORRANCE (8) takes a moment to come fully awake in the small bedroom, whatever his dream was, it's already fading.

He is up before he is fully awake, crossing the dark room; past a train set and stuffed bears, glancing through the open door across the hall at his MOTHER asleep in her own bed.

Danny pushes open another door TO REVEAL a bathroom barely lit in pale pre-dawn, the room little more than a dark space amidst shining edges and highlights. He steps inside.

INT. BOY'S BATHROOM - CONTINUOUS

Does something SLIP across the room and VANISH behind the opening door? Danny turns to follow the SOUND but there is nothing there, just a gathering darkness in the corner.

Danny SHUTS the door, goes to the toilet, about to pee, remembers --- he's a big boy now---- and raises the seat.

He doesn't see the FIGURE moving forward behind the shower curtain beside him, coming closer and closer to the opaque white plastic until a MAN'S silhouette is revealed.

MAN'S VOICE (OVER)
Hello, Danny.

Danny jumps, terrified, turns to face the drifting curtains as they SLIDE open along the rail and REVEAL a MAN standing in the tub, face running with blood.

This is JACK TORRANCE (late 40's), Danny's father, and he is, without question, dead.

JACK TORRANCE
How you doing there sport?

Danny is frozen, mouth open, eyes wide, trying to blink away tears of terror.

JACK TORRANCE (CONT'D)
You peed yourself.

Danny can feel the warm puddling on the tiles around his feet. But he can only continue to stare at his dead dad.

JACK TORRANCE (CONT'D)
Cat got your tongue?

Blood runs down his father's hand onto the clear plastic curtain. Jack steps out of the tub, stares at his boy.

JACK TORRANCE (CONT'D)
You're a little pisser, aren't you?
Is that what you are?
(suddenly sharp)
I'm talking to you. Answer me.

But Danny can't; he's just too terrified.

JACK TORRANCE (CONT'D)
What kind of kid pisses himself? No son of mine.

DAN
Please Daddy-

JACK TORRANCE
(cruel, mimicking)
Please Daddy.

He leans down over Danny.

JACK TORRANCE (CONT'D)
I'm going to teach you a lesson.
I'm going to show you what's good for you.

Danny shuts his eyes tight, trying to wish the monster away and when he opens them, his father is gone. Was it a dream?

A HAND grabs Danny by the neck from behind. Jack stands, behind him, grinning in the medicine cabinet mirror.

Jack lifts his son, SLAMS his face into the mirror, blood mottling the glass. He shoves Danny down into the empty tub, takes a step towards him, leaning in with that awful smile.

JACK TORRANCE (CONT'D)
Come on and take your medicine.

Danny grabs the shower curtain, WRENCHES it down on top of his father, trapping him momentarily, like a cartoon ghost.

Danny scrambles past him, getting half way out of the tub. Jack's bloody face is visible through red, smeared plastic.

JACK TORRANCE (CONT'D)
Where you running to?

Jack RIPS off the plastic. Danny stumbles for the door. A hand grabs his ankle. Danny takes a hard spill onto the floor, his right eyebrow splitting open, spraying blood.

Jack is on is knees, pulling Danny towards him like a rope.

JACK TORRANCE (CONT'D)
Come to daddy.

Danny manages to kick with his free leg, foot CONNECTING with Jack's face enough to surprise him into loosening his grip.

Danny scrambles through the partially open door.

INT. BEDROOM ROOM - CONTINUOUS

Still crawling, Danny KICKS the door CLOSED behind him, stumbles upright, right into... another pair of arms. Danny SCREAMS and fights back with small fists.

WOMAN'S VOICE (OVER)
Relax my God what's wrong my God
relax what happened Danny? DAN!

WIDER

WENDY TORRANCE (late 30's), pretty, hollow, pulls him back down onto the floor, trying to contain his struggling form.

WENDY TORRANCE
Danny. Baby.

Danny's fighting slows, stops. He is trembling as Wendy wipes away at his forehead, locates the small, deep cut.

WENDY TORRANCE (CONT'D)
What happened?

Danny just stares at the bathroom door, eyes wide with shock and terror. Wendy rises. Danny reaches up to pull her back.

WENDY TORRANCE (CONT'D)
Shh.

Wendy seems slightly unsure herself as she turns the knob, then pushes open the bathroom door.

Inside she can see that the shower curtain is down, the mirror is cracked and there is blood on the floor.

Otherwise the room is empty.

Wendy looks back at her son, illuminated now by a tropical sun rising behind dunes out the window. He has moved to the corner, eyes shut, and now just sits there, rocking.

EXT. CONDOMINIUM COMPLEX - TAMPA - DAY

White condos line the street in front of a BUSY beach. The kind of place you go to retire. Or buy with insurance money.

A vintage BUICK pulls in front of one of the small stucco structures and produces a BLACK MAN (late 50's), wearing a duster that FLAPS in the ocean wind. This is DICK HALLORANN.

Wendy has been waiting in the doorway of her condo. She stubs out her cigarette and crosses to him. Dick stands looking down at her with kind eyes, holds both her hands in his.

INT. STAIRWAY - CONDOMINIUM COMPLEX - CLIMBING

Dick and Wendy walk together. Only now do we see clearly that Wendy has a limp.

DICK
How long?

WENDY TORRANCE
Two days. He just sits there. And he hasn't said a word since.

Dick just nods.

WENDY TORRANCE (CONT'D)
What's happening, Dick? Did he do it to himself?

They have rounded the landing.

DICK
Probably not.

She closes her eyes.

DICK (CONT'D)
How's the leg?

WENDY TORRANCE
Better. Worse when it rains.
(almost wry)
You'd be surprised how long it takes to get over a hatchet wound.

Dick just nods.

WENDY TORRANCE (CONT'D)
Is it Jack? It can't be Jack right?

DICK
Almost nothing in this world *can't be,* Wendy. Reckon you and me know that better than most by now.

Wendy nods, opens the apartment door.

INT. BOY'S BEDROOM - DAY - MOMENTS LATER

Wendy and Dick ENTER. Danny sits in the corner wrapped in a blanket, hair unkempt, a butterfly bandage over his eye.

WENDY TORRANCE
Danny, Dick's here. He's come all the way from Miami, how about that?

Danny says nothing, eyes just fixed on the open bathroom.

WENDY TORRANCE (CONT'D)
He won't get up. I can hardly get him to eat.
(growing agitated)
Danny, **come on**, please--

But Dick just puts his hand on Wendy's arm and she lets her VOICE trail off. She looks up at him and nods.

WENDY TORRANCE (CONT'D)
I'll make some coffee, sound good?

DICK
Sounds great.

And with that, Wendy EXITS.

DICK (CONT'D)
Hey, Doc.

Danny says nothing. Dick walks to the bathroom, stands just inside the door, eyes sweeping the surfaces clinically.

DICK (CONT'D)
Had yourself a rough time in here, I see.

Dick speaks again, but this time his lips don't move, and he doesn't make a sound.

DICK (CONT'D)
(telepathic)
Your dad came back, huh?

Danny doesn't look up. But he nods.

DICK (CONT'D)
(telepathic)
So you watching out in case he comes back again, that what you doing?

Danny nods again.

DICK (CONT'D)
(telepathic)
I can protect you. Not all the time. But I can right now.

Dick crosses stands in front of the child, looking down.

DICK (CONT'D)
I need you to trust me. Can you do that, Doc?

Danny looks up at him.

DAN
(telepathic)
And my mom?

DICK
And your mom.

DAN
Okay.

Dick extends his hand.

DICK
Good. Because you and me, seems we got ourselves a ghost to bust.

Young hand takes old; man pulls child standing.

EXT. BEACH - FLORIDA - WALKING - DAY

Families play in the breaking blue surf. Danny and Dick walk along the edge of the sand. Dick sips from a large mug.

DICK
Your mom makes some good coffee.

DAN
(shrugs)
She doesn't let me drink it.

Dick considers the situation, then holds the cup out for the boy who looks up at him, surprised.

DICK
Doesn't seem fair, all you got to deal with and you not even allowed to drink no cup of coffee.

Danny takes the cup from him, looks inside, takes a tentative sip, winces and hands it back.

DAN
Not for me.

DICK
(smiling)
Good enough. This the first time he come back?

Danny shakes his head, no.

DICK (CONT'D)
First time, he hurt you?

Another head shake.

DAN
I told my mom I fell the other times.

DICK
How many?

DAN
Three, I think. But he's getting more...real.

Dick thinks about this.

DICK
You still see regular ghosts now and then, Doc?

DAN
Sure. I saw an old lady at Band's outdoor cafe last week. She was drinking coffee too.

DICK
Know her name?

Danny looks up at him, surprised.

DAN
Mrs. Walker, I think.

DICK
Mostly they stick close to where they pass 'till they get used to being dead and move along. Truth is they usually don't mean no harm.

DAN
But my dad. He's not a regular ghost.

DICK
No, Doc.

DAN
And he's not going to stop coming back until he kills me, is he?

DICK
I'm afraid he ain't, not unless we do something about it.

Danny nods, knew this in his bones. Dick stares out at the ocean a beat, watching the strong, gentle waves.

DICK (CONT'D)
First time I met you, you remember what I told you? About your shine? How some folks got just a little, and can feel things before they happen? How some got so much they can hear other people's thoughts? And how you got the shining as strong as any I've ever seen?

DAN
I hate it.

DICK
Figure most of us who got it come to feeling that way before too long. But we get what we get in this life and we don't get upset.

Danny nods.

DICK (CONT'D)
You remember the first time I spoke up inside your head? At the hotel?

DAN
I sure do.
(looks at the ocean)
It was so great. It was like, I don't know, like I wasn't alone.

They continue to walk in silence. Little birds --- peeps Danny's mother calls them, dart in and out of the waves.

DICK
And when your dad went crazy with that axe and came after you and your mom, did it ever strike you as funny how I showed up right when you needed me?

Danny shakes his head.

DICK (CONT'D)
No, why would it? You was just a child. But you're a little older now. A lot older in some ways. Listen to me, Doc. The world has a way of keeping things in balance. There's a saying: when the pupil is ready the teacher will appear. I was your teacher.

DAN
You were a lot more than that. You're my friend.

Danny sees a tenderness in the old man's smile.

DICK
I got one more thing to teach you.

INT. BOY'S BEDROOM - DAY

Danny and Dick stand inside the doorway. Wendy has cleaned.

DICK (OVER)
What you said about your daddy being more real than the other ghosts? He's real because you're *making* him real.

DAN
I'm doing it?

DICK
Old Mrs. Walker at the coffee shop, she just wants to sit a spell.
(MORE)

DICK (CONT'D)
But some spirits, angry ones mostly, they won't go from this world. The shining is like food for some kinds of evil -- makes them strong, makes them *here*. You don't mean to, but you're feeding him, you're making him real. So you're going to have to use your shine against him.

DAN
How?

Dick reaches into his coat, withdraws a small, handmade box, oblong, like a tiny coffin with a tiny lock.

DICK
My grandma made this for me; I had some troubles of my own. This little thing ain't really nothing but something to focus on. Next time he comes back you're going to make this lock box big inside your mind and you're going to shut him inside it. Lock him up tight.

Dick hands him the box.

DICK (CONT'D)
You think you can do that?

Danny nods at Dick but he looks anything but sure.

EXT. CONDO BUILDING - EVENING

Danny hugs Dick goodbye. He crosses to stand with his mother as Dick climbs into his car and they watch him drive away.

INT. BOY'S BEDROOM - NIGHT

Danny sits on his bed, holding the small lock box, staring at the open bathroom door. A long beat. Then he sets the box on his night table, within reach, and turns out the lights.

EXT. CONDOMINIUM COMPLEX - A MONTH LATER - LATE NIGHT

The beach is empty, the dunes windblown. A sign that reads **CLOSED FOR THE SEASON** CREAKS in the pre dawn wind.

INT. BOY'S BEDROOM - LATE NIGHT

Dan gets out of bed. Half asleep, he grabs the lock box from his night table, clearly a ritual, shuffles to the bathroom.

INT. BOY'S BATHROOM - NIGHT

Danny stands, head down, peeing. He glances up and HIS FATHER stands in the mirror, right behind him, grinning.

JACK TORRANCE
Sport.

Before Danny can scream, Jack has him by the throat, lifts him into the air, that small lock box falling to the floor.

JACK TORRANCE (CONT'D)
A boy's got to spend time with his father.

Jack stares at his son with red, mad eyes.

JACK TORRANCE (CONT'D)
Who else is going to make a man out of you?

Lifting the boy higher aloft, father looks up at son, the man's death grin a parody of love.

JACK TORRANCE (CONT'D)
You can't run away from me, sport.

That's when Danny clocks the fallen box on the floor. He stops struggling, fixes his eyes on the object.

JACK TORRANCE (CONT'D)
Where you going to go?

Danny squeezes his eyes shut and when he opens them the lock box is now a FULL-SIZED COFFIN standing, unseen, behind Jack.

JACK TORRANCE (CONT'D)
Give daddy a kiss.

Jack is squeezing the life out of the boy by the throat. Now he brings Danny's mouth down in what might be a kiss.

Danny's eyes close in what looks like final surrender. Behind Jack, unseen, the door of the lock box SWINGS open.

Jack turns at the SOUND, dropping Danny on the floor. Danny looks up at Jack, boy's eyes dark with concentration.

Jack is jerked backwards, hard, into the box. Danny's eyes stay supernaturally focused despite the tears they spill.

JACK TORRANCE (CONT'D)
What the hell did you do?

With a final burst of concentration Danny SLAMS the lock box door shut.

JACK TORRANCE (CONT'D)
Let me out of here.

(OVER) Jack begins BANGING on the inside of the box, door TREMBLING but holding fast.

JACK TORRANCE (CONT'D)
Open this door, do you hear me?

Danny manages to stand, looks at the small lock box still on the floor despite the existence of its larger counterpart.

JACK TORRANCE (CONT'D)
I'm going to teach you a lesson.
I'm going to show you what's--

Danny STOMPS on the tiny old box, SHATTERING it into pieces. When he looks up, the larger lock box has vanished.

WENDY TORRANCE (OVER)
Honey--

His mother is coming into the doorway. He looks at her, his expression suddenly too old for his few years.

DANNY
He's gone now. Dad's gone.

Danny manages a smile. But (OVER) he can hear Jack BANGING, forever trapped not too far away, still trying to get out.

EXT. NEWARK HOSPITAL - NIGHT

Tall. Brick. Most New York area hospitals were modernized at the end of the twentieth century. They missed this one.

CHYRON: TWENTY YEARS LATER

INT. HALLWAY - NEWARK HOSPITAL - NIGHT

A MAN walks down the hallway in a long duster. He pauses at a room door, takes a bottle out of his pocket, has a long pull.

Handsome and world weary, small, white scar above his right eye. This is DAN TORRANCE (28), all grown up. He KNOCKS.

INT. HOSPITAL ROOM - NIGHT

Dan ENTERS to see a familiar old man in bed, life ebbing.

DAN
Hey Dick.

DICK
Figured you'd show up sooner or later.

DAN
You should have called.

DICK
You don't got no phone that I know of.

DAN
You know what I mean.

Dick just smiles and nods.

DICK
S'pose I do. How you doing, Doc?

DAN
Same old, same old.

Dan looks at the IV, the monitors, his VOICE growing soft.

DAN (CONT'D)
I guess better than you.

DICK
You got yourself a job yet?

DAN
Nothing steady, you know.

DICK
And if you're still wearing that old coat of mine you ain't got no girl neither.
(shakes his head)
Get it washed.

DAN
Please. These stains are history.

Dick smiles, but his eyes grow serious again.

DICK
What you got to hold on to, Doc?

DAN
I'm pretty partial to scotch.

DICK
So was your dad--

DAN
(sharp)
I'm not like him.

DICK
Okay. Take it easy. Don't get your panties in a twist.
(smiles)
You know you could use your shine, just to help yourself back on your feet. No harm in it. You don't have to break a casino or nothing just play a few numbers--

DAN
I don't use it, Dick. You know that. That's all behind me, now.

DICK
That's not how it works, son. It's part of you. Just cause you don't want it to be won't change that.

DAN
Every time I do, I feel like he gets closer.

DICK
That's nonsense boy. Your shine's what saved you from him. Twice.

Dan looks out the window.

DAN
Thanks for taking care of Mom. At the end. I wanted to come but...

Dan's voice trails off.

DICK

Now I got to ask you a favor, Doc.

The old man manages to sit up in bed.

DICK (CONT'D)
Take a look at them charts. Stage four cancer. Fully metastasized. No matter how many pain killers they give me, it won't stop hurting. Can't walk, can't eat, can't piss, can't crap, cancer's eaten up everything inside cept my brain.
(looks out the window)
All the imagining I did as a kid, I never imagined I'd end up here.
(looks back)
My body's done but my shine, it's got me stuck in. Won't let me go.

DAN
I don't understand. What are you asking me, Dick?

DICK
I just need a little nudge. You got to help me rest. Help me sleep, Doc. You got to be my Doctor Sleep, make everything all right for me.

DAN
Dick, I can't--

DICK
You just got to reach in with your mind and help me go.

The old man's eyes are wet and bright with tears.

DICK (CONT'D)
Please, child.

The moment lasts then Dan goes and sits beside Dick. He takes the old man's frail hand. Dick looks up at him, nods.

DICK (CONT'D)
I loved you like my own, you know.

Dan's turn to nod. His eyes focus as he begins to concentrate.

DAN
Okay, Dick. It's okay.

Dick's eyes start to close. Then they flutter open.

DICK
I'm scared, Doc.

DAN
I'm here. I'm right here.

Slowly, the old man's eyes flutter closed. His BREATHING begins to slow. His eyes spring open one last time.

DICK
(wonder)
I'll be. Will you look at all them folks. I haven't seen--

The old man EXHALES, a WHITE CLOUD forming above his lips, SILVER and CHANGEABLE for the briefest moment then gone.

DAN
I love you too, old man.

(OVER) Monitor ALARMS BLARE. Dan stands, closes Dick's eyes as DOCTORS burst in behind him, responding to the CODE.

INT. ELEVATOR - NEWARK HOSPITAL - NIGHT

Dan stares at the floor as the elevator DINGS and a GIRL (DEENIE, 20's) ENTERS in a too tight skirt and tube top.

GIRL'S VOICE
Long day?

He takes a closer look. Bright green eyes under long fake lashes are mottled and dark with badly run mascara.

GIRL
You look like you could use a drink.

The elevator lights reflect in her eyes.

DAN
Makes two of us.

INT. RED NECK BAR - NEWARK - NIGHT

Hard to believe these places still exist so close to New York. Beer neons. Pool tables. (OVER) METAL ROCK SCREAMS.

Dan stands at the bar, glances up at his own reflection as the bartender pours two overly ample kamikaze shots.

FAVOR DAN as he navigates the BAR CROWD, which is still heavy and LOUD despite the hour, almost managing not to spill.

Deenie, eyes bright with booze, leans seductively over the pool table to make a shot. She is flanked by two local GUYS.

DAN
(approaching)
Hey.

DEENIE
Danny, this is Earl and this is Earl's cute friend.

Deenie GIGGLES. She's more than drunk. She's wasted. Dan shakes his head, knows instantly this is going to be trouble.

DEENIE (CONT'D)
Don't you think he's cute?

DAN
Adorable.

Danny nods to EARL and EARL'S FRIEND.

DAN (CONT'D)
We got a game going here fellas, if you don't mind.

EARL
Hey, no sweat, buddy.

Earl rests a friendly hand on Dan's shoulder.

EARL (CONT'D)
All good.

Now his other hand is on Dan's other shoulder, facing him, Dan's smile fading just as Earl's eyes grow sharp.

EARL (CONT'D)
Faggot.

Earl savagely HEAD BUTTS Dan, sending him backwards into the wall and down to the floor. Earl and Earl's friend think this is all kinds of funny. Deenie downs her shot.

DEENIE
Dan?

Dan stands, trying to blink away the hit. Earl and Earl's friend are grinning stupidly at him.

Dan smiles back, grabs a pool cue, swings, and actually BREAKS it off Earl's friend's head. It's a vicious blow, skull-crushing and only luck doesn't make it lethal.

The man goes down, legless.

Dan grabs Earl, SMASHES his face onto the pool table. Dan pulls him standing and starts to WAIL on him with his fists.

Earl tries to block, but Dan lands PUNCH after PUNCH, almost as if he knows where Earl's hands are going to be.

Earl is stumbling, punch drunk, but Dan's ASSAULT shows no signs of slowing. Dan grabs the back of his head, shoves it downward as he brings up his knee, CRUSHING Earl's nose.

Folks are SCREAMING. They're used to fights. But this is something else. This is murder.

Dan has Earl on the floor, straddling him, PUNCHING his face into pulp. Dan's lips are moving, making WORDS we can barely make out as Deenie PLEADS for him to stop in the b.g.

DAN
I'll show you what's for. Come on and take your medicine.

Dan catches his reflection in the bar mirror. What he sees stops him cold. In the glass, it is Jack Torrance who stares back at him, kneeling over Earl.

Danny shoves himself up off the fallen man. He looks around at the folks staring at him. Then he grabs Deenie's hand.

DAN (CONT'D)
Let's go.

She should be scared ---but it's Jersey--- so she's off, following him to the door with a thrilled SQUEAL of delight.

Dan glances back over his shoulder and in the mirror, where his reflection should be, Jack Torrance grins back at him.

EXT. STONE HOUSE - FRAZIER NEW HAMPSHIRE - NIGHT

A full moon hangs over a simple but lovely colonial house set on a wide lot on a block of other simple, lovely houses.

INT. MASTER BEDROOM - STONE HOUSE - NIGHT

A YOUNG COUPLE sleeps, moonlight through the window illuminating their intertwined bodies.

(OVER) The room fills with gentle PIANO MUSIC.

The WOMAN (LUCY STONE, 24) wakes, fixes on the MUSIC. She shakes her husband (DAVID STONE, 26) awake.

DAVID
What is that...? David?

David just shakes his head, anxious, he doesn't know either. He is up fast, opening the closet, grabbing a baseball bat.

DAVID (CONT'D)
Check the baby--

But she's already out the door, David EXITING after her.

INT. UPSTAIRS HALLWAY - STONE HOUSE - CONTINUOUS

David emerges from the bedroom, baseball bat in hand. He watches his wife head down the hall in the other direction. Then he starts down the stairs towards the rising MUSIC.

INT. LIVING ROOM - STONE HOUSE - CONTINUOUS

David ENTERS the high archway to the living room, stops, standing frozen, baseball bat going slack in his hand.

REVERSE ANGLE

Against the living room wall stands the Stone's upright piano, the SOURCE of the music. Keys depress rhythmically, banging out the simple TUNE. Only problem is: no one playing.

The piano bench is empty.

INT. GIRL'S BEDROOM - STONE HOUSE - MOMENTS LATER

David ENTERS, the baseball bat now limp in his hand, joins Lucy who is standing over their daughter's bed.

(OVER) The PIANO MUSIC still PLAYS downstairs.

ABRA STONE (4) sleeps soundly beside a GIANT STUFFED RABBIT, HUMMING in her sleep. The SAME TUNE the PIANO IS PLAYING.

LUCY
(off her daughter)
It's Nellie the Elephant.

DAVID
(absent)
She loves that one.

Lucy reaches down, lifts her child, gently jostles her awake.

LUCY
Abra, baby, wake up.

At the exact moment the girl's eyes open, the MUSIC downstairs STOPS. Abra looks up with wide blue eyes.

ABRA
Momma--

And then she nods off, back to sleep. The two adults exchange a look, not at all sure what to say.

EXT. MOVIE THEATRE - ROSLYN - LONG ISLAND - NIGHT

Two paper tickets slide through a barred box office window.

WIDER

ANDI STIENER, (late 20's, crushingly hot) stands at the window wearing a short skirt and a leather vest. A tattoo of rattlesnake fangs dripping milky venom is visible inside her pale biceps as she takes the tickets.

MAN'S VOICE (OVER)
We could just go to my hotel.

WIDER STILL

A BUSINESSMAN (silver hair, late 50's) rocks from foot to foot behind her. He wears the rumpled suit and nervous excitement of a visiting salesman about to get some strange.

ANDI
Just pay for the tickets, Mr. Man.

Andi's VOICE is so teasing it might as well have fingers.

BUSSINESSMAN
My hotel's nearby. It has cable.

She rises on tip toes so her mouth almost touches his ear.

ANDI
Movie first. Gets me all hotted up.

Andi LAUGHS like a little girl as he hands over some cash, grabs his tie, playfully pulling him into the theatre.

INT. MOVIE THEATRE - ROSLYN - NIGHT

The MOVIE plays on Andi's face as she MUNCHES popcorn, the Businessman sitting beside her, not really watching.

His hand slides between her legs, up her short skirt. PUSH IN ON HER FACE as his fingers clumsily forge. A tiny INHALE.

BUSSINESSMAN
(hoarse with excitement)
Now you touch me.

She turns to him, looking up into his hooded eyes.

ANDI
(intimate)
Okay...
(a beat, clear)
You're tired.

And just like that his head drops to his shoulder, fast asleep. Andi's expression changes, seductive excitement vanishing, revealing the actual revulsion underneath.

She moves his hand from between her legs, holding it as one might a dead fish, drops it into his lap. The man continues to sleep. Andi reaches into his jacket and finds his wallet.

In the flickering movie light Andi sees a stack of twenties, credit cards, flips to find a picture of a family, apparently his. Her eyes darken.

Andi liberates the credit cards and money, stuffs the wallet back into the man's pocket. Then she takes something from her purse; metal GLINTS in the half dark of the theatre.

Andi glances around --- the place is virtually empty, wraps her arm around the back of the Businessman's seat and leans in close, as if telling him a lover's secret.

Andi presses the sharp tip of a hunting knife to his forehead, begins to carve the skin there, writing something in flesh as his blood spills down over his sleeping eyes.

PULL BACK TO REVEAL

TWO FIGURES sit in the last row of the movie house, watching Andi as she holds her date's head in sinister embrace.

ROSE O'HARA (violet eyes, wearing a top hat, looks 30 but is much older) and CROW DADDY (Brit rocker sexy, looks 35 but is much older) watch discretely as Andi works with her knife.

CROW
She likes to carve up her marks.

ROSE THE HAT
What's she writing?

CROW
Rapist, apparently.
(beat)
Girl's got issues.

ROSE THE HAT
Abused?

CROW
And then some. Her father. He had friends.

ROSE THE HAT
Charming.

CROW
Bad past makes a good meal.

ROSE THE HAT
What is that, a saying?

CROW
I made it up. You like it?

Rose smiles --- she does --- stares at Andi working, even so many rows away, her intense concentration is obvious.

ROSE THE HAT
I think we could use her.

Is that a flash of jealousy in Crow's eyes?

CROW
Because she's hot? People are **hungry** Rose.

ROSE THE HAT
Because we haven't had anyone with the knack to charm for a long time, Crow. And because I say so.

A beat. Then he shrugs. She's the boss.

ROSE THE HAT (CONT'D)
Sure is hot though.

That gets a smile and a nod back from Crow.

BACK ON ANDI

As she rises, revealing the bloody word **rapist** cut into the sleeping man's forehead. She edges past him into the aisle.

CROW (OVER)
We talk with you a minute?

Andi glances up at the wiry man, at the woman with the hat, then quickly back to her sleeping friend. Better to get them away from him before questions can be asked.

ANDI
Sure thing.

Andi lets them fall in on either side of her, the three of now walking together up the aisle.

ANDI (CONT'D)
You can't see me.

And with that Andi is simply gone.

CROW
Jesus, Mary--

ROSE THE HAT
Like I said. Useful.

Rose's arm shoots out and grabs Andi who is really still there, just somehow able to BLEND into the background so well she appears to be invisible. Rose looks into the girl's eyes.

ROSE THE HAT (CONT'D)
So. How'd you like to live forever?

There is something about Rose's unbearable violet eyes that tell Andi she will break her heart. And the rest of her.

ANDI
Please don't hurt me.

And though it's unlike her, Andi realizes she's about to cry.

INT. WOMAN'S BEDROOM - NEWARK APARTMENT - DAY

Small. Just a few notches above squalid. Dan blinks awake in the harsh morning sun, touches his sore skull. He rolls over to face Deenie who is still asleep on the futon beside him.

Deenie is a lot less appealing in the harsh day light. Hell, life is a lot less appealing. Dan manages to stand.

INT. BATHROOM - NEWARK APARTMENT - DAY

Dan, naked, makes it across the tiles, almost to the toilet, before THROWING UP in the sink. His hangover is crippling.

He stands, looks at himself in the mirror, the only ghost in the glass his bruised, hollow face. A face drained of hope.

EXT. LOWER EAST SIDE - MANHATTAN - DAY - WALKING

Dan is turning a corner when he sees a COP CAR pull in front of a tall pre-war apartment building across the street.

DAN
(ducking back)
Shit, shit, shit.

Dan leans against the building wall, takes a beat to calm himself. He seems to be regulating his breathing.

Then he peeks out again, watching as two COPS emerge from the car. PUSH IN on DAN'S EYES as they narrow with deep focus...

COP 1 (OVER)
...Almost kills a guy in a bar in Jersey and a guy he visits in the hospital dies the same night...

...And we realize Dan is *listening* to the cop's thoughts.

COP 1 (CONT'D)
...so maybe he's on some spree, we collar him, Ginnie takes me back...

Dan shifts his focus to the second Cop.

COP 2 (OVER)
...I think Tom knows I'm screwing Ginnie, God, I love screwing Ginnie-

The Cops disappear inside the building. Dan rubs his eyes, glances at a window six floors up. As good as miles away.

INT. DAN'S APARTMENT - MANHATTAN - DAY

The two cops use a master key to open the door, stare at a bomb-like dispersal of Ikea, dirty clothes, empty take out.

DAN (OVER)
Officers. I'm down here.

The two cops spin back out into the hallway.

INT. DAN'S APARTMENT BUILDING - HALLWAY - CONTINUOUS

The cops look down the stairwell to see Dan standing on the ground floor, staring up at them. He actually waves.

COP 1
What the fuck--

COP 2
Freeze--

They pull their guns, race down the steps after Dan who has now stepped clear of the stairwell and out of sight.

PAN BACK TO THE OPEN APARTMENT DOOR...

INT. DAN'S APARTMENT - MANHATTAN - CONTINUOUS

Dan climbs in through the window from the fire escape. He wipes a trickle of blood from his nose.

Dan grabs a worn leather mail bag, begins moving hastily through the apartment, tosses in some clothes, a few bottles of painkillers, drains a half empty can of beer.

Dan pulls open a drawer to grab his laptop and a single photo fall outs. He lifts it in his hand. A picture of Young Danny and Dick Hallorann in front of the old condo in Florida.

INT. DAN'S APARTMENT - MANHATTAN - SECONDS LATER

The frustrated Cops REENTER the empty apartment.

COP 1 (OVER)
I mean we both saw him right --

Things have been moved, curtains blow. They exchange a look.

INT. GREYHOUND BUS - PORT AUTHORITY - MANHATTAN - AFTERNOON

Dan drops into the seat closest to the bathroom, a Red Sox cap pushed low over his eyes, mail bag at his side.

He pulls a fresh paper bag out of the pocket of his duster. As the bus STARTS, Dan opens the bottle inside and drinks.

And the drink is long. And the drink is good.

PULL BACK AND OUT THROUGH THE BUS

EXT. GREYHOUND BUS - MANHATTAN - AFTERNOON - MOVING

The sign on the front says NEW HAMPSHIRE and we stay with it as it heads out of the terminal, leaving the city behind.

EXT. STONE HOUSE - FRAZIER NEW HAMPSHIRE - DAY

About TWENTY ADULTS and CHILDREN are gathered around the front porch amidst balloons and hanging birthday banners.

CLOSER

A CLOWN holds up a hat from which he produces a fluffy, white rabbit. The children, all around five, sit in rapt attention.

All except the birthday girl, Abra Stone, (5 today) who frowns up at him, disappointment in her sparkling blue eyes.

EXT. STONE HOUSE - BACK YARD - LATER

The clown stands behind the house, having a smoke.

ABRA (OVER)
Mr. Clown?

The man looks up, pinches out his smoke. He may not like kids as much as his Technicolor hair would suggest.

ABRA (CONT'D)
Can you do real magic?

He frowns at her.

CLOWN
What, I did a rabbit.

ABRA
No, I mean **real** magic.

The clown just looks at her.

ABRA (CONT'D)
I'm **not** spoiled.

The clown is taken aback.

LUCY (OVER)
Back here please. Now, young miss.

Lucy is standing on the porch, CALLING. Abra runs back to her. The clown shrugs, shakes his head. Relights that smoke.

EXT. STONE HOUSE - FRONT PORCH - AFTERNOON

The party is over, David and Lucy are saying their last GOOD BYES, Abra holding on tightly to her mother's skirt.

LUCY
(waving goodbye)
Oh my God is it really over?

DAVID
Honey, they were five year olds.

LUCY
(good natured)
They're tyrants. Did you see that little Atlas Jones try to strangle-

The house begins to SHAKE. (OVER) Dogs BARK and CAR SIRENS WAIL all up and down the block. Like a TINY EARTHQUAKE.

LUCY (CONT'D)
Abra?
(looking down)
Where's Abra?

DAVID
(looking around)
She was right here-- Abra!

But Lucy is already BANGING through the screen door.

INT. KITCHEN - STONE HOUSE - DAY

David makes it to the RUMBLING kitchen doorway seconds after his wife, both stopping in their tracks and just staring.

Abra stands in the middle of the SHAKING room. The silverware drawers are open and what appear to be all the spoons in the house are hanging, levitated, from the ceiling.

LUCY
Baby--

Abra looks at her mother, face darkening with consternation.

LUCY (CONT'D)
Are you--

The SHAKING stops. All the spoons fall CLATTERING to the floor. Abra's lip is beginning to quiver, eyes growing wet.

LUCY (CONT'D)
(scooping her up)
It's okay, you're not in trouble.

She kisses her small child's hair, comforting her,

ABRA
I wanted to do magic, mommy.

LUCY
Let's get you some juice, okay?

Lucy sets Abra on the counter. David is already getting the juice from the fridge.

LUCY (CONT'D)
It's getting worse.

David nods, closing his eyes.

DAVID
I know.

EXT. LONG ISLAND BEACH - DAY

Labor Day. Families picnic. Wade into the surf. Fly kites. A couple of BOYS (both 11) kick a beach ball back and forth.

An errant kick and the ball goes high, the kids chasing it with sudden dread as it arcs towards a sun bathing couple.

The sunbather's are face down and the ball's about to hit the woman in the back of her head. She reaches behind her and somehow catches it in her open palm without even looking up.

She sits up as the kids come to a stop in front of her, wide eyed at her impossible catch. She smiles over violet eyes.

ROSE THE HAT
Here you go honey.

She hands the ball back, watches them race off.

ROSE THE HAT (CONT'D)
Sweet.

CROW
They smelled like it.

She runs a finger across his tightly muscled back.

VOICE (OVER)
Excuse me, boss.

Rose looks up to see BARRY SMITH (looks 30), pudgy, wearing a man's full bathing suit right out of the 1920's.

ROSE THE HAT
What the hell are you wearing, Barry?

BARRY
What? My bathing costume--

ROSE THE HAT
They're bathing **suits** now, aren't they, Barry? They haven't been bathing costumes for about a hundred years.

BARRY
Right. Sorry. Forgot-

ROSE THE HAT
Get rid of it-

BARRY
My wife bought it new, the season it came out--

ROSE THE HAT
Then wear it around inside but if I ever see it again I burn it.

BARRY
Yes boss.

She shakes her head as one might at a dim witted child.

BARRY (CONT'D)
Came to get you. The girl's just about ready.

Crow has already stood, pulls Rose standing. She looks at happy families taking in the last day of summer.

ROSE THE HAT
Good. All this fun makes me hungry.

EXT. RV CAMPSITE - WALKING - MINUTES LATER

The beach is just below them, a world of innocent play. Rose and Crow follow Barry past at least a dozen campers, but the cement camp ground seems oddly devoid of other occupants.

ROSE THE HAT
What'd you give her?

BARRY
Seconal, Valium, Pops had a few Ambien so we threw those in too.

She throws a look at Crow.

ROSE THE HAT
Sounds like a party.

As they walk, we can now see why the campground is empty. The rest of the POPULATION is here, standing in a circle which opens to welcome Crow and Rose as they approach.

As the group of MEN and WOMEN (about forty in all) part, what is most remarkable about them, is how ordinary they look.

Most appear to be in their thirties, though there are younger and older outliers. Many wear logo caps or shirts discontinued for color, deck shoes or plastic sandals.

These are the road people, those who drive the highways of America in campers and trailers, always seen, but never noticed, for all practical purposes, invisible.

But if this group appears unremarkable, what is in the center of their human circle does not. Rattlesnake Andi, stripped to bikini briefs, lies spread eagle, tied to four railroad stakes hammered into the black top.

ROSE THE HAT (CONT'D)
Hello little darling.

Andi looks up at her, knows she should be terrified but is just too stoned. Andi makes another attempt to pull free. Her feeble attempt gets an **aw that's cute** smile from Rose.

ROSE THE HAT (CONT'D)
We are the True Knot.

The group of men and women RESPOND in UNISON.

ALL
We are the True Knot. What is tied may never be untied.

ROSE THE HAT
Here is a woman. Would she join us? Would she tie her life to our life and be one with us?

Rose turns to face the group. In the dying sunlight and dark shadows, the angles of their faces appear sharper, making them now seem anything but ordinary, even monstrous.

ROSE THE HAT (CONT'D)
We are the True Knot and we endure.

ALL
Sabbatha hanti.

Rose takes a small glass globe out of her vest pocket, holds it up to the sky. Not unlike a souvenir snowball but within this globe is no plastic landscape and confetti.

Instead the globe contains what appears to be a SWIRLING CLOUD of MIST much like what rose from Dick in the hospital.

ROSE THE HAT
We are the chosen ones.

ALL
Loadsem hanti.

ROSE'S FACE as seen through the globe, distorted by the MIST SWIRLING within, somehow at once both ETHERIAL and ORGANIC.

ROSE THE HAT
We are the fortunate ones.

ALL
Cahanna risome hanti.

Rose puts her slashing red lips on the globe and SUCKS. The MIST seeming to RECOIL from her mouth.

As the MIST SWIRLS we can see that within it are *FACES, ALL CHILDREN'S*, each frozen in a SCREAMING RICTUS OF TERROR.

Rose SUCKS a little harder and one WISP, the FACE of a WIDE EYED PRE TEEN, is pulled through glass into her hungry lips.

Rose's eyes seem to grow brighter, younger, as she kneels down over the stoned but now finally terrified Andi.

Two more members of the True Knot use their thumbs to jam open Andi's jaws. Rose purses her lips and blows into Andi's mouth, the MIST of the BOY'S FACE disappearing into her.

Andi's eyes widen as Rose pulls back, the younger girl looking up at the older woman with sudden ecstatic intimacy.

ROSE THE HAT
See you on the other side.

Than Andi SCREAMS.

ROSE THE HAT (CONT'D)
Maybe.

Andi arches up, straining against the ties, still SCREAMING in agony as Rose stands, takes a step back.

ROSE THE HAT (CONT'D)
See if she survives the night.

Something is happening to Andi, something under the skin, a BREAKING and REFORMING, but we do not stay to watch.

BARRY
And if she doesn't?

She nods at Crow.

ROSE THE HAT
Then he can tell me I told you so
and that we should have eaten her.

Crow nods philosophically.

CROW
Fancy a screw while we wait?

She looks him up and down, still breathing hard, pretending not to be turned on and getting more so as she SPEAKS.

ROSE THE HAT
It'll pass the time.

Rose starts to head back towards her own large camper.

ROSE THE HAT (CONT'D)
(not turning)
Leave the door open. I like the way
she screams.

Crow nods and follows as (OVER) SCREAM Andi does.

INT. GREYHOUND BUS - NIGHT - MOVING

Dan starts awake, disoriented. He looks through the window at the dark roadside of the New England Turnpike gliding past.

Dan turns to face the inside of the bus before him. Something's not quite right. The bus is entirely empty.

Dan looks around, confused. Where is everyone? Did they get off while he was passed out?

The only other person on the bus is a WOMAN sitting directly in front of him wearing a black top hat, staring forward.

DAN
Excuse me?

But there is no reaction from her. The girl in the hat is stick still.

DAN (CONT'D)
(frowning)
Excuse me, Miss.

But she still doesn't respond, simply continues to face forward. Slowly Dan reaches out and touches her shoulder.

DAN (CONT'D)
Miss are you okay--

Her head spins too fast. Deenie, the girl from last night, stares back at him, her face dislocated, dead.

DEENIE IN A HAT
Where you running to, Danny boy?

INT. GREYHOUND BUS - NIGHT - CONTINUOUS

Dan starts awake. The other PASSENGERS are back in their seats, sleeping, reading, CHATTING quietly.

Dan takes a moment to catch his breath, finds his scotch in the paper bag beside him and takes a thirsty pull.

(OVER) Dan hears a BANGING. He turns. Apparently, someone has locked themselves in the bathroom right next to his seat.

MAN'S VOICE (IN BATHROOM)
Can somebody help me?

The BANGING continues, the door trembling with every HIT from inside. Oddly no one else seems to notice.

Dan is already reaching for the door handle when the VOICE changes in TENOR, growing DEEPER and more familiar.

JACK TORRANCE (IN BATHROOM)
Come on and take your medicine--

Dan feels the blood run from his face, sees movement, that BLACK TOP HAT rolling fast up the aisle towards him.

JACK TORRANCE (IN BATHROOM) (CONT'D)
I'll show you what's for--

The bathroom door BANGS OPEN--

INT. GREYHOUND BUS - MOVING - DAWN

Dan starts awake a final time, shaking off the nightmare as dawn lights the bus, folks waking and stretching.

The bus pulls to a stop on a small main street depot. Dan reads a hanging sign out the window: Frazier New Hampshire.

He goes for a hit off his bottle but it's empty. Dan looks outside, at dawn breaking on this one horse town.

EXT. FRAZIER NEW HAMPSHIRE - MORNING

The bus pulls away TO REVEAL Dan, leather mail bag slung over his shoulder, surveying a misty town common.

Overhead the sky is heavy with nearly bursting rain clouds. Dan crosses the street towards the grassy square.

Dan smiles. The clearing mists reveal something remarkable on the town green. A miniature replica of the village itself.

The tallest of the model buildings rises seven feet. On a narrow track, a locomotive and passenger cars too small for anyone larger than a toddler snake through the tiny town.

Dan steps closer and examines the train. The cockpit is an oddly elegant mismatch of car parts.

VOICE (OVER)
Something, ain't it?

Dan turns to face a MAN (50'S) wearing a plaid shirt and LL Bean jacket, carrying a tool box. This is BILLY FREEMAN.

DAN
Snuck up on me there.

BILLY
Sorry, didn't mean to spook you.

Billy notes Dan's overstuffed mail bag.

BILLY (CONT'D)
Just off the bus? Or you riding your thumb?

DAN
Bus.

BILLY
You got friends here? Kin?

Dan just shakes his head at the gentle interrogation.

BILLY (CONT'D)
It's just we don't see too many tourists this side of summer.

DAN
No. I'm just...
(not really sure)
Guess I was wondering if there was any work around?

Billy looks him up and down.

BILLY
We don't really have much by way--

DAN
So, what's she got for an engine?

Billy offers a half smile.

BILLY
Well now that's an interesting one. Probably never heard of the Chevrolet Veraneio did'ja?

Dan glances into his open mail bag at the single picture he took with him: the one of him and Dick. He makes a decision.

DAN
Chevrolet Veraneio?

Dan focuses on Billy: *reading him*.

DAN (CONT'D)
Brazillian Suburban, wasn't it? Turbo deal?

Billy's eyebrows shoot up, surprised.

BILLY
Goddamn right. Had to set them seats right on top to make it fit.

Dan glances from the seats back up to Billy, focused again.

DAN
I bet they're from a GTO Judge, am I right?

Billy WHISTLES, impressed.

BILLY
You sure know your cars.

Dan smiles, discretely wiping a drop of blood from his nose.

DAN
Guess I do some.

Billy nods, considering, then...

BILLY
Off season we do use a man to turn these over regular. Just through the winter. Hourly sort of thing.

Billy's gaze goes from reserved to brazen without a thought in that way particular to Northern New Englanders.

BILLY (CONT'D)
But ye old bottle there's the problem.

DAN
Sorry?

Billy gestures to the paper bag sticking out of Dan's pocket.

DAN (CONT'D)
This? No, I just--

BILLY
(raises a hand)
Heard 'em all. Half from myself.

Dan opens his mouth to respond but isn't sure what to say.

BILLY (CONT'D)
(shrugs, smiles)
I got a meeting I go to after work most days. If you're interested.

DAN
You don't even know me, man.

BILLY
By the look of that empty fifth, figure I know you well enough.

Billy extends his hand.

BILLY (CONT'D)
You telling me this is the first time someone's offered you a hand?

Dan's eyes drift down to that picture of him and Dick again.

BILLY (CONT'D)
You get a better idea, bus always leaves here twice a day.

The moment lasts. Then Dan takes Billy's hand. And damn if those clouds don't break some, spilling a spare beam of sun.

EXT. EPISCOPAL CHURCH - FRAZIER NEW HAMPSHIRE - DUSK

Rain POUNDS on the local church, pealing paint on white clapboard walls no indication of the state of faith within.

DAN (OVER)
I can't say I'm as drop dead charming as when I was drunk...

CHYRON: EIGHT YEARS LATER

INT. CHURCH BASEMENT - DUSK

CHUCKLES from the MEN and WOMEN (maybe 10 in all) who sit in folding chairs, smoking cigarettes and drinking coffee.

DAN (OVER)
Or for sure **thought** I was.

Longer hair, clear eyes, a few more lines, but the man at the speaker's podium is unmistakably Dan Torrance.

DAN (CONT'D)
But, mostly due to that semi corpulent fellow over there...

He gestures to Billy who sits in the front row, a few more pounds on him, brown hair gone thin.

DAN (CONT'D)
I've got eight years sober. A job. A few friends. And I live in the world. Which is good enough for me.

He clocks a GIRL (SARAH, 18) in the front row, gripping the arms of her chair so hard her knuckles are literally white.

DAN (CONT'D)
So if you're new, have faith, and keep coming back.
(OTHERS JOIN IN)
It works if you work it.

Folks around APPLAUD, a few standing up to hug him.

EXT. CHURCH - EVENING

The rain has stopped. Dan emerges from the church with Billy.

BILLY
None of that ass kissing in there gets you a raise, you know.
(darkening)
Aw shit.

ANGLE ON THE STREET

The Girl of the white knuckles stands ARGUING with a BIKER (drunk male, 20) who straddles his IDLING Harley.

BIKER
You got no business here--

SARAH
Please, Johnny B.--

BIKER
Don't **please** me--

DAN (OVER)
Hey, Sarah.

Both look up to see Dan coming down the church steps towards them, wearing a warm smile he isn't quite managing to sell.

DAN (CONT'D)
Who's your friend?

She looks at Dan with equal parts fear and relief.

SARAH
We're okay, Dan.

Dan clocks Biker's swaying stance.

BIKER
What the hell you looking at, *Dan*?

Dan is, in fact, now looking at the five bruises around Sarah's forearm. Small, purple, and decidedly finger shaped.

DAN
Why not ride on? I don't think we're gonna be much fun for you.

BIKER
That right?

Dan just smiles again.

BIKER (CONT'D)
Get on the bike, Sarah.
(she doesn't move)
I said get on the bike, bitch.

She throws a frightened look to Dan.

DAN
(ice)
Like I said, move on.

BIKER
That right?

Biker STOMPS the kick stand into position.

DAN
I wouldn't--

He dismounts --- this guy is big--- grabs Sarah's wrist.

BIKER
(to Dan)
Now what the fu--

Dan HITS him hard in the face. Biker releases Sarah who stumbles backwards. Biker swings at Dan but Dan can sense the punch before it comes, ducks. Dan PUNCHES him in the gut. Dan sidesteps another blow, ELBOWS him in the chin. Biker HITS the pavement. Dan raises his foot over the fallen man's neck.

BILLY (OVER)
Dan, stop.

Dan's eyes are black with rage. He's going to stomp this guy's throat into the pavement, injure him or worse.

BILLY (OVER) (CONT'D)
Dan, back off, right now!

It's all Dan can do to control himself, finally takes a step back, looks at Billy who is staring at him with real concern.

SARAH
What the hell is wrong with you?

Sarah is on the ground cradling the bloody biker and glaring up at Dan. That's when Dan notices a lit FIGURE in a high church window.

JACK TORRANCE

Grins down at his son, offers a tip of his invisible hat.

INT. STONE HOUSE - LIVING ROOM - EVENING

David Stone, gone mostly grey, sits TYPING on a laptop. The front door opens, produces a beautiful GIRL (Abra, now 12).

ABRA
Hey, dad.

DAVID
(not looking up)
I've been pretending to write until you got home. How'm I doing?

Abra smiles, crosses to him and sets a cold bag on the table.

ABRA
You know, I'm twelve and school is literally a half mile away, right?

She shakes her head, now digging into the bag.

ABRA (CONT'D)
You know all this because you work there, remember?

She smiles at his unabashed adoration and concern.

DAVID
To waiting father's a half mile is precisely the same distance as from earth to the moon.

She has taken out two cups of ice cream, slides one to him.

ABRA
Chocolate Chip for me. And for you today... pistachio.

His expression goes instantly to one of concern, even fear.

DAVID
I was just thinking I wanted pistachio--. Abra--

She LAUGHS at him, shakes her head.

ABRA
Relax dad, it was a lucky guess. Even I can have lucky guesses.
(MORE)

ABRA (CONT'D)
(smiles)
Promise.

A moment, then his concern breaks and he smiles back at her.

DAVID
Sorry. You know how I get.

As they dig in, he doesn't see Abra's eyes as she looks away, her expression not quite able to hide the lie.

EXT. ROSE'S CAMPER - TRAILER PARK - IOWA - MORNING

(OVER) A WOMAN SCREAMS. Barry climbs the small fold down steps, stands at the front door and waits.

INT. ROSE'S CAMPER - BEDROOM - IOWA - RV PARK - DAY

Andi is the one SCREAMING but as we PULL BACK we realize this isn't pain on her face, but ecstasy. Despite the intervening eight years, Andi looks no older.

WIDER

The cause of Andi's SCREAMS sits up. Crow also hasn't aged, smiles at Andi, the younger girl's eyes hooded with pleasure.

ANDI
Wow.

CROW
You flatter me.

A third naked figure sits up, Rose The Hat, also unchanged coils against the night table as Andi leans back into Crow.

ROSE THE HAT
Come!

Barry ENTERS, sees the two of them in bed, glances away. He too has not aged one iota.

ROSE THE HAT (CONT'D)
Look who's shy.

BARRY
I think Grampa Flick found one.
Seems pretty rich.
(off Crow)
He should be able to get a scent
pretty easy--

ROSE THE HAT
It's about fucking time.

CROW
I am **ready** to hunt--

ROSE THE HAT
Not yet-

She looks at her two lovers.

ROSE THE HAT (CONT'D)
My turn.

She pulls their bodies folding into her down on the bed.

INT. COFFEE SHOP - FRAZIER NEW HAMPSHIRE - MORNING - DAY

A booth. Dan sips coffee while Billy loads his with sugar.

BILLY
You want to talk about it?

DAN
Do I have a choice?

Billy shakes his head. Not really.

BILLY
How many times has it happened since I've known you? A dozen--

DAN
Not that many--
(off Billy's sharp look)
Okay maybe that many.

BILLY
You're not in control. Sooner or later you're going to kill someone. You won't mean to. But it won't stop them being dead.

Dan wants to protest but he can't.

BILLY (CONT'D)
Getting sober doesn't just make the past up and vanish.

Billy tries his coffee, nods with approval.

BILLY (CONT'D)
You got something burning you up inside. I seen it the moment I met you.

DAN
You a mind reader now?

This makes Billy smile.

BILLY
It ain't lost on me you never say a word about before you came here.

True to form, Dan says nothing.

BILLY (CONT'D)
Whatever's locked up inside you, you got to accept it, own it, before it lands you in jail or worse.

DAN
Billy, I appreciate the armchair psychoanalysis but I'm fine--

BILLY
You're not. I'm your sponsor and your friend. So you promise me you'll do something about it. See a real shrink. Go to EST. Call the Dalai Lama. But do something.

Dan registers Billy's real concern, finally nods.

DAN
Never argue with free advice.

BILLY
(standing)
Ain't free. You're buying the coffee.

Dan stands too, drops some cash on the table.

BILLY (CONT'D)
What the hell you running from, Danny boy?

Dan offers his friend a bloodless smile.

EXT. ROAD SHOULDER - IOWA - DAY

A white Chevy van sits parked on the edge of a cornfield.

BILLY (OVER)
What the hell kind of monsters did you leave behind?

INT. WHITE VAN - CONTINUOUS

Crow sits in the driver's seat.

ROSE THE HAT (OVER)
You still got the scent?

Rose The Hat sits in the back with Rattlesnake Andi.

CROW
Christ, Rose, ask me every five seconds why don't you?

She glares at Crow but apparently decides to say nothing.

CROW (CONT'D)
(softer)
I still have him. Hungry is all.

Her violet eyes flash in the sun.

ROSE THE HAT
We all are.

CROW
I've been stirring up a headache since I got him.

EXT. BASEBALL FIELD - IOWA - DAY

BRADLEY TREVOR (12) stands at the plate, rubbing his throbbing temples, his heart BEATING in his ears.

CROW (OVER)
I think it's finally taken hold.

Bradley sets his bat. The pitch comes high and fast. Bradley CONNECTS, sending the ball deep into the outfield.

COACH (OVER)
It's like he just *knows* where that ball's going to be every time.

PULL BACK TO REVEAL the COACH TALKING to the TEAM CAPTAIN.

TEAM CAPTAIN
Kid's weird.

COACH
That kind of weird will make him a number one draft pick one day.

But the Captain's expression says **weird is weird** as he watches Bradley round the bases towards home.

EXT. BASEBALL FIELD - LATER

The Coach loads the team into a mini bus as Bradley walks up, holding his glove.

BRADLEY
Okay if I head home, Coach?

COACH
(off the mini bus)
What about your shake? Hell, you scored the winning run, Bradley.

BRADLEY
My head's thick as glue. It's hurt all day and it's getting worse.

The coach looks at him, displeasure tugging down the corners of his mouth. But Bradley anticipates his response.

BRADLEY (CONT'D)
I know we're not supposed to and all but I'm just down the road, it's hardly half a mile.

COACH
Can't you just--

BRADLEY
I think if I have any ice cream I might puke in the bus.

That's enough for the coach. A last look at Bradley.

COACH
You go straight home. Understand?

Bradley just nods. So is how we lose our children.

EXT. ROAD - IOWA - WALKING

Bradley is walking the empty road, glove in hand, staring at his sneakers. So consumed by his throbbing head, he hardly notices the white van until it slows right beside him.

CROW (OVER)
Hey there.

Bradley turns to see Crow leaning over the passenger seat, van rolling along to keep pace with the boy's short stride.

CROW (CONT'D)
You look like you could use a ride.

BRADLEY
I ain't supposed to ride with strangers.

Crow settles back and Andi leans out of the open passenger window from the back, smiles at the Bradley.

ANDI
It's perfectly safe.

Bradley instantly nods; what she's saying suddenly seems so *reasonable,* and the van is already stopping anyway.

BRADLEY
Oh, okay. Good.

ANDI
Climb on in and sit up next to him.

Crow has reached over, is opening the passenger door. He smiles too, they're so friendly, inviting him in.

INT. WHITE VAN - CONTINUOUS

Crow speeds up, resuming the drive down the dusty road.

CROW
Don't forget your seat belt.

As Bradley obliges he looks in the rearview mirror, sees another woman in the back seat, wearing a tall top hat.

INT. ABRA'S BEDROOM - NIGHT

Abra sleeps fitfully, a familiar stuffed rabbit, worn by years, clutched in her arms, dreams anything but peaceful.

INT. WHITE VAN - DAY - DRIVING

Bradley looks out the window as a SIMPLE FARM HOUSE comes up on his side of the road.

BRADLEY
That's my house.

But Crow doesn't slow at all, the farm slipping by.

Bradley looks nervously to Crow who is impassive. Then he looks into the rear view mirror. Andi has somehow receded, Rose filling the front of the glass, her smile inhuman.

BRADLEY (CONT'D)
Please.

But the only response is Rose's ever widening smile. Bradley looks down, tears already starting to fall from his eyes, knowing now he has made a terrible, terrible mistake.

INT. ABRA'S BEDROOM - NIGHT

Abra's dreams are worse. She hugs her stuffed rabbit tighter.

EXT. ABANDONED FACTORY - ESTABLISHING - IOWA - DUSK

Towers that long ago stopped smoking rise atop an old brick factory, walls half gone, roof collapsed, open to the night.

EXT. ABANDONED FACTORY - IOWA - DUSK

That white van sits parked in the grass, head lights shining through a broken wall onto the cement factory floor.

INT. ABANDONED FACTORY - IOWA - DUSK

Bradley is on the dirty cement floor in white jockey shorts, hands tied to one railroad spike, feet to another.

The True Knot emerge from the darkness, living shadows in the dying light. They encircle him, forming a tight berth.

Rose, hands behind her, crosses to the struggling, terrified child. Standing over him she INHALES deeply through her nose.

BRADLEY
Please let me go home.

Rose shows what's behind her back. A long, sharp hat pin.

BRADLEY (CONT'D)
Oh.

She smiles at the sudden wet stain that starts to spread across the front of Bradley's underpants.

ROSE THE HAT
Good boy. I want you to be scared.

Whatever she's doing, it is as if his ever mounting fear is already half the battle won. And not the worst half.

BRADLEY
I am.

She leans over him, her mouth right above his.

ROSE THE HAT
I know. But not as much as you will be.

Rose makes a sudden PUNCTURE into his abdomen with the hat pin. Bradley SCREAMS.

She looks up at the group, some hold screwdrivers, others razors, others just sharp finger nails. Rose nods approval.

Bradley sees them coming, shaking his head, trying to wake up from this impossible horror that refuses to be a dream.

BRADLEY
(begging)
Please just kill me.

ROSE THE HAT
I will sweetheart. But not yet.

She shoves the hat pin deeper into his gut.

ROSE THE HAT (CONT'D)
Fear and pain are the curing.

Bradley GAGS from terror, then MOANS.

ROSE THE HAT (CONT'D)
You know, like meat?

BRADLEY
Mommy, please help, mommy.

Rose smiles as the rest close in, their sharps flashing off the headlights in the dusk.

ROSE THE HAT
Mommy's not coming. Not ever.

She tosses away the hat pin and, with a look at her sharp finger nails, jabs into him just BELOW FRAME, blood spraying on her face as his WAILS grow louder.

HIGH ANGLE

The True Knot descend like reckless children loosed on a tub of ice cream with only their hands for spoons. Their delighted GASPS now drowned out by his SCREAMS.

INT. ABRA'S BEDROOM - NIGHT

The sleeping teen CRIES OUT, MOANS fitfully in her sleep.

INT. ABANDONED FACTORY - IOWA - NIGHT

Bradley's bloody form is visible only in GLIMPSES through the huddling torturers. And still the True Knot work, as if each ounce of pain and fear is a promise of greater succor.

Bradley's RASPY BREATHING begins to grow WET with blood. Rose holds up her hand and everyone freezes. She looks down.

ROSE THE HAT
Now.

The True Knot bow over the boy. And as he dies, a THICK CLOUD of WHITE STEAM rises from him. They SUCK and BITE the air.

As they take in the STEAM, they MOAN with pleasure, their forms seemingly becoming taller, stronger, younger.

Rose is bent over Bradley, FEEDING, when she tenses, looks up suddenly, into the shadows.

The SOUND Rose makes is something akin to a HISS as her bloody jaw distends, too wide, like a monster's.

INT. ABRA'S BEDROOM - LATE NIGHT

Abra wakes with a frightened start, turns on her light. She climbs out of bed, crosses to her closet and from under a floor board removes a sneaker box. She sits on the floor and from inside takes a red journal with a worn leather cover.

Glimpse sketches of children's faces, many incomplete, drawn with an ever surer hand as she rifles deeper into the book.

Finding the first blank page, Abra grabs a pencil and, the memory of her nightmare still fresh, she begins to draw.

INT. ROOMING HOUSE - ATTIC ROOM - NIGHT

Dan sits on his bed under a steepled wooden ceiling, staring at a picture in his hand. That old photo of him and Dick.

EXT. FRAZIER PUBLIC LIBRARY - DAY

A prefect autumn day, cotton white clouds on a powder blue sky. Abra climbs the steps of the old stone building.

INT. FRAZIER PUBLIC LIBRARY - DAY

Abra, holding her backpack, waits at the reference desk as a LIBRARIAN (40, matronly), returns with a large black binder.

LIBRARIAN
Here you go.

She slides the binder across the desk, severe eyes shadowed with disapproval.

LIBRARIAN (CONT'D)
I must say this really isn't the sort of thing a lady your age--

But Abra is already gone.

INT. LIBRARY - STACKS - DAY

Abra sits at a long table. Behind her a WINDOW frames a **Lickety Split Market** and the snow capped mountains beyond.

Abra opens the binder. Under plastic sheets are fliers and notices all bearing children's faces and one word: MISSING.

Abra examines the images with exacting care, page after page. States of origin, ages vary. But many share trusting smiles.

Abra is almost through the entire book when her eyes fix on a familiar face.

BRADLEY TREVOR. AGE 11. BANKERTON IOWA. MISSING.

Abra digs into her backpack, pulls out, opens her journal. The sketch in her book and photo are undeniably the same boy.

Throwing a glance over her shoulder, Abra gently PEALS away the plastic and removes the flier, lays it flat on the table.

She takes a second, as if stealing herself. Then Abra touches Bradley's photo with the tips of her fingers.

The world around her TRANSFORMS.

EXT. ABANDONED FACTORY - IOWA - DUSK

Abra still sits at THE LONG TABLE but now it is IN THE MIDDLE OF THE ROAD. She watches as Bradley is shoved out of the van by Andi, landing hard on smarting knees, kicking up dust.

A sign reads: Iowa Ethanol -- plant number 4.

The world around her TRANSFORMS again...

INT. ABANDONED FACTORY - IOWA - NIGHT

Abra's LONG TABLE is IN THE FACTORY where she sits, watching, helpless, as the True Knot make a feast of the boy's death.

The world around her TRANSFORMS into...

EXT. ABANDONED FACTORY - DAWN

Abra sits at her LONG TABLE in a DIRT FIELD, watching Crow try on the boy's baseball glove --too small-- before tossing it into his freshly dug grave.

EXT. ABANDONED FACTORY - DAY

ABRA sits at her LONG TABLE as all the members of the True Knot line up for Rose to kiss each on the head, a kind of benediction. Rose looks up suddenly, but Abra is gone.

INT. LIBRARY - FRAZIER NEW HAMPSHIRE - DAY

Abra lifts her hands, fighting back panic. She looks around, half unsure where she is. She finds her cell phone in her backpack and, fingers trembling, manages to dial 911.

OPERATOR (OVER)
What is the nature of your emergency?

Abra opens her mouth to reply, then stops.

OPERATOR (CONT'D)
Hello? What is the nature of your emergency. Are you able to respond?

Abra disconnects. She turns her journal to a blank page and begins to draw, this time starting with the shape of a hat.

TILT UP

A MAN ENTERS from outside, unseen. Abra doesn't notice him, wouldn't recognize him if she did. Dan crosses behind her and we FAVOR him as he walks into the adjacent reference room.

INT. LIBRARY - REFERENCE ROOM - DAY

Dan sits down in front of one of the cabled computers. He seems to steal himself. Then he begins to TYPE.

MONITOR - CLOSE. A NEWS HEADLINE reads: **HORROR HOTEL.**

Beneath is A PHOTO of a HUGE GOTHIC BUILDING cut into a mountain, captioned simply **Overlook Hotel Before the Fire.**

Apparently this hotel has been the site of untold atrocities from its very construction.

DETAILS - CLOSE: **Child murder. Rape. Multiple suicide. Torture. Starvation. Attempted murder. Arson.**

The WORDS reflect in DAN'S EYES.

Dan FINDS another ARTICLE, this one from the **COLORADO SUN**, a masthead date nearly thirty years old.

PHOTO - CLOSE. A smouldering ruin under the headline **HISTORIC HOTEL IN ASHES: Caretaker Sets Fire, Dies in Blaze.**

DETAILS - CLOSE. **Caretaker Attempts Murder of Own Wife and Child with Axe. Jack Torrance Had Record of Violence, Abuse.**

ANOTHER PHOTO-CLOSE. A family portrait -- JACK, arms around WENDY and YOUNG DANNY, happy, smiling for the camera.

FINAL PHOTO - CLOSE. A younger Dick Hallorann helps Danny and Wendy, both wrapped in blankets, off a snowmobile.

DETAILS - CLOSE. **Hotel Chef Saves Mother and Child.**

Dan stares at his younger self across the transom of time, eyes equally haunted on both sides of the past.

CROW (OVER)
Peas.

INT. WHOLE FOODS - IOWA - DAY

We rarely notice who we shop with, even if they are demons. Rose stands in canned goods, eying a baby in a stroller.

CROW (OVER)
We need peas. Behind you.

She looks up at Crow who is wheeling a full cart.

CROW (CONT'D)
I'll make us a Shepard's Pie.

Rose shrugs, turns. Abra's LONG TABLE has appeared at the end of the aisle, that WINDOW overlooking the **Lickety Split Market** and snowy mountains HANGING IN MID AIR behind her.

INT. LIBRARY - DAY

Abra's eyes are closed and trembling, her fingers touching a pencil drawing of Rose the Hat.

INT. WHOLE FOODS - DAY

Rose turns to Crow.

ROSE THE HAT
See her?

CROW
Who?

ROSE THE HAT
So that's a no.
(turning back)
We have ourselves a little spy.

Rose locks eyes with Abra.

ROSE THE HAT (CONT'D)
You see me...

Rose open her hand and Abra SLIDES fast towards Rose, LONG TABLE AND WINDOW behind her ALL MOVING AS ONE.

ROSE THE HAT (CONT'D)
...I see you.

Rose grabs Abra's arm. Smiles at the shock in her eyes.

ROSE THE HAT (CONT'D)
Hello my pretty.

Abra's shock turns to panic.

ABRA
Let go of me, let go.
(screaming)
Get out of my head!

Rose stumbles backwards as if punched, nose spraying blood, sending cans of peas rolling across the linoleum floors.

CROW
(to onlookers, pleasant)
Do fuck off.

Crow helps Rose stand and dust off her dignity. Abra and her long table are now gone.

ROSE THE HAT
She pushed me out. I had her and the little bitch pushed me out.

INT. LIBRARY - REFERENCE ROOM - DAY

Dan is sitting at his terminal, touching the image of his younger self on the screen when (OVER) he hears SCREAMING.

INT. LIBRARY - STACKS - CONTINUOUS

The SCREAMS are the Librarian's who is staring at Abra now having a seizure in her seat, blood pouring from her nose.

Even more disturbing, Abra's eyes are rolled back in her head. And she is scrawling one word over and over again.

ABRA
Redrum. Redrum. REDRUM!

And with a final SHOUT, Abra's head drops forward, making a sharp CRACK on the wooden table.

LIBRARIAN
Call an ambulance! Somebody call an ambulance!

VARIOUS PATRONS
Is she alright? What happened?

Despite the concerned CHATTER from a good DOZEN ONLOOKERS, not a soul crosses to check on Abra. That is except Dan.

He moves fast to the girl who seems to be coming out of some sort of trance, blinking, only now aware of her surroundings.

DAN
Hey. Hey. Are you okay?

ABRA
(just nods)
I think so.
(telepathic)
If you don't count the monster bitch in the hat trying to crush my brain from the inside.

Dan looks at her, stunned.

DAN
(telepathic)
What?

Abra looks back at this man with equal, if not greater shock.

ABRA
(telepathic)
You can hear me?

DAN
(telepathic)
Yes.

LIBRARIAN
Are you all right, young lady?
(suspiciously)
Do you know this man?

ABRA
He's my uncle...

DAN
(telepathic)
Dan.

ABRA (CONT'D)
Dan.

ABRA (CONT'D)
I'm really sorry. I get these seizures.

LIBRARIAN
Well, we've called the ambulance-

But Abra's already standing, shoving her journal into her backpack. Dan notices as she secrets away a clipping.

ABRA
No. I'm fine.

LIBRARIAN
Well, you'll have to be checked out-

ABRA
I swear, it happens all the time.

Abra shoots Dan a desperate look.

ABRA (CONT'D)
Doesn't it, Uncle Dan?
(telepathic)
Please. I can't go to the hospital.
Please.

Dan takes a beat and when he SPEAKS his WORDS are in a run.

DAN
She has a tiny tumor on her hypothalamus. It's benign but the margin of the mass presses on her optic nerve and once in a while it can cause petit mal seizures.

Both woman and girl just stare at him. He smiles wanly. (OVER) The distant WAIL of an ambulance.

LIBRARIAN
As long as the library won't have any liability--

Abra is already up and moving for the door.

ABRA
Sorry for the trouble. I'll say hi to my dad for you. Bye Uncle Dan.

And Abra is out the door and gone. Dan stares after her.

LIBRARIAN
Her poor parents. Is it nonsense?

Dan looks at the woman, not understanding. Then he follows her gaze down to the surface of the long table.

Abra's scribbling apparently wasn't confined to her journal, that single word is written again and again on the old wood.

DAN
(nods)
Nonsense. Just the brain misfiring is all.

LIBRARIAN
Well it's going to be hell to clean.

She walks off. Dan looks down at the WORD. Then he slides the cabled lap top forward so the dark screen acts as a mirror.

When reflected, Dan knows REDRUM isn't nonsense at all. In the dusky glass, REDRUM spells MURDER.

INT. CITY BUS - IOWA CITY - DRIVING

Rose and Crow stand amidst the rush hour crowd, grocery bags at their feet. Rose takes a napkin from her nose.

ROSE THE HAT
I think the bleeding's stopped.

CROW
When was the last time you ran into anyone stronger than you?

ROSE THE HAT
I seem to remember you giving it your best shot.

CROW
Kennedy was in office. And I lost. When was the last time someone won?

The bus HISSES to a stop. They grab their bags.

ROSE THE HAT
Not since Papal Rule. So what is that, 500 years?

EXT. IOWA STREET - WALKING

They carry their bags past fast food restaurants towards the open gate to an RV lot, trailers glinting in afternoon sun.

CROW
She'd be some get for us. We could use some new blood--

ROSE THE HAT
(interrupting)
Now what?

Crow follows her gaze to see that Barry is waiting for them at the gate, rocking foot to foot, expression a face at a funeral.

INT. GRAMPA FLICK'S TRAILER - EVENING

The members of the True Knot are gathered in a prayer circle. On a bed in the center lies an ANCIENT MAN (GRAMPA FLICK, looks 90 but is really much older). His body is in spasms.

The door opens and Rose ENTERS, followed by Barry and Crow.

ROSE THE HAT
When did it start?

A PIMPLY TEEN (DOC, looks 15, but really much older) ANSWERS.

DOC
About an hour ago.

ROSE THE HAT
Get me the reserve please.

Crow EXITS the trailer as Rose moves bedside. Grampa stares up at her, eyes wide with confusion and pain. His body arches, becoming TRANSLUCENT, a BARELY HUMAN FORM momentarily VISIBLE beneath the now TOO THIN SKIN.

Grampa Flick is going though the same PROCESS we watched Andi experience, but apparently IN REVERSE.

Crow reenters, hands Rose that small globe of SWIRLING MISTS. Rose leans down, puts the globe to the old man's liver spotted lips. Hungrily, Flick begins to INHALE.

GLOBE - CLOSE. A small, silently screaming face of a child SLIPS into his old mouth. Then another. Then a third.

BARRY
Rose-

ROSE THE HAT
Shut up--

Grampa keeps SUCKING greedily. Rose finally pulls the half empty globe from his mouth. His skin has returned to normal.

GRAMPA FLICK
(pain free, bight eyed)
Thank you, child--

His body arches again, another painful spasm. Rose is stunned, her face turning hard as stone.

EXT. ROOMING HOUSE - FRAZIER MAINE - NIGHT

A simple colonial. (OVER) We HEAR the SOUNDS of a STRUGGLE as we PUSH TOWARDS a single dark, attic room window.

INT. ATTIC ROOM - NIGHT

Dan lies in a single bed, sleep no refuge from the nightmares that chase him. SHOUTING, he bolts up with a GASP.

DAN
(still scared)
Come on, Dan.

He reaches to turn on the lamp. A POP as the bulb BLOWS OUT.

DAN (CONT'D)
Seriously?

The only light in the room spills from a small, adjacent bathroom. And now the LIGHT in there is starting to change.

DAN (CONT'D)
Hello...?

Someone is moving inside the bathroom. Dan's hand goes under the bed, searching, as a MAN'S FORM fills the doorway.

Dan finds what he's looking for, hand touching metal, comes up with a flashlight, its bright beam illuminating...

DAN (CONT'D)
Dick?

His OLD MENTOR stands in the doorway, about the same age he was when he died.

DICK
Might bright.

DAN
What?

DICK
The light.

DAN
Oh. Sorry.

Dan moves the flashlight, the room now a jungle of shadows.

DICK
Funny, I don't remember it feeling like this?

DAN
What?

DICK
Being alive.

Dick frowns, philosophical.

DICK (CONT'D)
The girl. That little girl...

DAN
In the library?

DICK
When the pupil is ready the teacher will appear. You remember I taught you that?

DAN
You're saying I'm her teacher?

DICK
Or she's yours, Doc. Or she's yours.

DAN
What do you mean? What are you talking about, Dick?

DICK
Something bad's coming, Doc. But I guess you know that already.

DAN
No.

DICK
Well you know it now, I s'pose.

DAN
What's coming?

DICK
Hollow devils who want nothing more than to scoop the life out of special folk like ice cream out a cardboard cup. You be aware.

That's when Dan sees a black hat roll across the floor.

DICK (CONT'D)
Best I be going.

DAN
Dick--

DICK
You're your father's son. Good and bad. Best not to forget it.

DAN
Why are you saying that--

Dick looks around, as if called, frowns.

DICK
You got to use what's inside. The ones that are coming, they're worse than the hotel. A might worse.

Suddenly the flashlight flares and dies, bedside light coming back on, the doorway now empty. Dan puts head in hands.

DAN
Fuuuk.

EXT. GRAMPA FLICK'S TRAILER - DAWN

A flashing island of steel in the rising mid-western sun.

ALL (OVER)
Sabbatha hanti.

INT. GRAMPA FLICK'S TRAILER - DAWN

The Knot has clearly been standing vigil since last night. Rose leads the CHANT, the small GLOBE in her hand now EMPTY.

ROSE THE HAT
We are the chosen ones.

ALL
Loadsem hanti.

Grampa Flick is worse, the strange, cycling TRANSLUCENCE OF SKIN coming at ever shorter intervals, almost constant.

ROSE THE HAT
We are the fortunate ones.

ALL
Cahanna risome hanti.

GRAMPA FLICK
Rose--

His body arches again, the agony even greater, tears spilling from his eyes as his SKIN once again seems to VANISH.

GRAMPA FLICK (CONT'D)
We're the last--

A brief respite as his old, rheumy eyes lock onto hers.

GRAMPA FLICK (CONT'D)
Don't let us be lost from the world-

She nods, fighting back tears herself.

GRAMPA FLICK (CONT'D)
Little Rosie--

He spasms, the creature within REVEALED: awful, FLUTTERING, an obscene cross between insect and human, BEATING like a hummingbird before Grampa Flick VANISHES COMPLETELY.

Rose WAILS skyward in rage, an animal SOUND, fingers opening, dropping the empty snow globe, SMASHING, to the floor.

EXT. FRAZIER - TOWN GREEN - MORNING

A train load of passengers TOOT around Tiny Town. Dan works on an out of commission car as a small shadow falls over him.

ABRA
Uncle Dan!

He looks up to see her wheeling her bike in his direction.

ABRA (CONT'D)
(telepathic)
My name's Abra.

DAN
Hay, Abra.

ABRA
(telepathic)
I was hoping you'd be here. You're the first other person I've ever met with--

DAN
We have to use our voices, okay?

She stops, nods, looks up at him.

ABRA
Okay.

DAN
How did you know I worked here?

ABRA
When I meet people I get kind of a snapshot. It has a bunch of details. I don't mean to spy or anything, it just happens.

Dan shakes his head, impressed by this.

ABRA (CONT'D)
It's just, knowing, there's someone else. I mean you don't know what it's like to not be alone anymore.

Dan nods, he does.

ABRA (CONT'D)
When I was a kid I used to call out to everyone I'd meet you know
(taps her head)
Up here. And no one ever heard me. Not once. And now there's another person who has this, this-- does it even have a name?

He sees the familiar isolation in her eyes.

DAN
An old friend used to call it the shining. I guess technically it's a kind of telepathy, although that doesn't exactly cover it.

ABRA
No.
(shakes her head)
Did you have it when you were a kid too?

Dan looks down at her, moved by her loneliness.

DAN
I was able to read my parents since I can remember. They thought a few things I would have been just fine not hearing actually.

She nods; she never thought anyone else would understand.

ABRA
Mine were worried all the time. I'd hurt myself. Hurt someone else. Someone would find out and take me to some super secret lab or something.
(the worst)
Sometimes, I used to scare them.

Dan's own turn to nod.

ABRA (CONT'D)
But then my mom got cancer and she died... and I just...my dad has been through so much... I guess I lied. ...I told him it went away.

DAN
That's why you didn't want the librarian calling him or the hospital.

ABRA
It would break his heart. He's had more than enough of that.

Hard not to appreciate the empathy in a girl this young.

DAN
What happened yesterday. In the library. Has it happened before?

She takes a minute. Considering.

ABRA
Not like that. Sometimes I can --- I don't know --- see through another person's eyes. Usually I need a picture or something.
(off his expression)
You can't do that?

DAN
I don't think so.

ABRA
Since I was a little kid--

The phrase makes Dan smile.

ABRA (CONT'D)
I've had these dreams. About people killing kids. The way they do it, it always takes a really long time.

Even in the bright sun Dan finds it hard not be to chilled.

ABRA (CONT'D)
I can't ever see the kids' faces clearly.

Abra digs into her back pack, comes out with her journal. She hands it to Dan, gestures for him to look.

ABRA (CONT'D)
I guess I always wondered if they were really just dreams.

He can see how hard this is on her. Dan starts flipping though the half finished portraits.

ABRA (CONT'D)
Then a couple nights ago I dreamed about him.

She flips to the sketch of Bradley.

ABRA (CONT'D)
And I could see him clearly. I had to know--

DAN
--If he was real.

ABRA
His name was Bradley Trevor.

She hands Dan the clipping she stole from the library. He looks at the matching photograph, hands it back.

ABRA (CONT'D)
I wanted to call the police, but...

DAN
What would you say?

ABRA
What would you say?

Dan sees the train come to a stop, folks spilling off. Billy hangs a LUNCH sign on the rail, waves at Dan who waves back.

DAN
I got to test this car out on the track. Feel like taking a ride?

A mighty telepath she may be, but Abra's grin is entirely a child's.

EXT. TINY TOWN TRAIN - FRAZIER - MOMENTS LATER - RIDING

Dan stands at the helm of the small locomotive, driving. Abra looks up at him from a seat along the side of the car.

ABRA
There's a woman in a hat. She's like their...
(searching)
...Den mother? Pack leader?

DAN
I think I sensed her too once. A very long time ago--

ABRA
Daisy, no, that's not it. Rose.

Abra's VOICE has sunken to a WHISPER, as if saying her name too loudly might bring her right out of the shadows.

ABRA (CONT'D)
I don't think she's what she looks like. I don't think any of them are.

Dan nods in silent agreement.

ABRA (CONT'D)
After I knew he was real, I started looking through the boy's memories--

DAN
The **dead** boy's memories--

ABRA
She was there. I could feel how awful she was, so I *reached* for her-

DAN
You *reached for her*--?

ABRA
I thought, if I could find them, I could tip off the police. I mean they have to leave evidence, right?

DAN
Abra, do you know how dangerous--

ABRA
You see them, they see you, right?
(grim)
That's what she said.

DAN
Jesus.
(beat)
Do you know where they were?

ABRA
No.
(beat)
But if I could touch something one of them touched I bet I could find them again, without them seeing me.

DAN
Abra, take my word for it, you need to leave things like this alone--

ABRA
Iowa Ethanol -- plant number 4.

DAN
What?

ABRA
That's where they killed him. It's in Ames. I looked it up.
(beat)
They buried him with his baseball glove. One guy tried it on first.

Dan just stares at her, speechless.

ABRA (CONT'D)
I know you don't like to use your...shine--
(off his look)
I sensed it--
(imploring)
You wouldn't have to. We'd use mine. But can you help me get it?

DAN
Abra, you're a kid. I fix toy trains. These are monsters--

ABRA
She takes the kids apart. She makes it hurt. She likes them to be scared. She likes them to scream.

They ride on in silence.

ABRA (CONT'D)
She's not really just killing them. She's eating them.
(MORE)

ABRA (CONT'D)
(beat)
Eating their shine.

Dan closes his eyes, as if in his heart he knew this.

DAN
(remembering)
The shining is like food for some kinds of evil -- makes them strong.

ABRA
Haven't you ever had to do something hard because no one else could?

Her eyes are young, yes, but they are unrelenting.

ABRA (CONT'D)
We have to stop her.

He looks at her in the glinting sun, a tiny warrior.

ABRA (CONT'D)
I think they've been doing it for a really long time. And they're not going to stop.

She puts that clipping back in his hand.

ABRA (CONT'D)
Think about it, okay?

He stops the train. He watches her walk off, glances down at the face of Bradley Trevor looking back up at him.

INT. DAN'S ATTIC ROOM - NIGHT

A desk printer SPITS out a vintage MISSING CHILD notice, a sketch of a girl in pig tails from New York in the 1920s.

WIDER

Dan lifts the notice, walks to a MAP tapped to the wall, uses a push pin to mark the girl's date and location in red pen.

A SERIES OF SHOTS - CLOSE. PINS and DATES on the map --- from the century before and well on into this one.

WIDER STILL

Dan drops the poster on his desk atop a pile of other posters, lost children's faces gazing up from the past.

He takes a step back, stares at the map on the wall.

A red line connecting push pins snakes back and forth across the country like a migration pattern of death itself.

Dan closes his eyes.

EXT. STARBUCKS - IOWA CITY- MORNING

Rose sits at a small outdoor table working on her laptop and nursing an iced latte as Crow comes and sits in front of her.

CROW
Thought I'd find you here. What do you like about these places?

ROSE THE HAT
Coffee?

CROW
I'm good.

A YOUNG MOTHER kisses her son goodbye, pushes him by his back pack off towards school. She heads inside for her coffee.

CROW (CONT'D)
Jimmy found what you asked him to.

Rose nods, her eyes vulnerable.

ROSE THE HAT
We're not supposed to die. At least not of old age. It's insulting.

CROW
What happened last night, Rose? The reserve has always been reliable.

ROSE THE HAT
Steam's been getting... *thin*.

CROW
Thin?

ROSE THE HAT
It's been spoiling more quickly. Like milk left out in the sun.

CROW
Why haven't you said something--

ROSE THE HAT
The world's changing. First steam gets harder and harder to find. Now it won't keep. We need a way to feed fresh or we won't survive.

He nods, not sure what to say.

ROSE THE HAT (CONT'D)
Crow, how long do you think you we could keep somebody dying?

He looks at her, not a question he has considered.

ROSE THE HAT (CONT'D)
That girl in the supermarket. I've never felt someone so powerful. What if we could use her like a milk cow? Kept her suffering and scared, bleed her for steam a bit at a time.

She looks off into the horizon again.

ROSE THE HAT (CONT'D)
She's young. She could last a very long time.

Crow looks at her, fascinated by the idea.

ROSE THE HAT (CONT'D)
Tell me what Jimmy found?

CROW
Lickety Split is a chain of grocery stores exclusive to New England. He found seven of them near mountains.

ROSE THE HAT
(smiling)
Have him narrow it down.

Crow watches as young Mom sweetens her coffee in the window.

CROW
She's got a little something.

ROSE THE HAT
Hardly.

Crow shrugs, letting it go.

ROSE THE HAT (CONT'D)
We move out tonight.

CROW
Anywhere specific?

She turns her laptop to face him, on it a campsite WEB PAGE.

ROSE THE HAT
It's not Saigon or New York after 9/11 but it's got something.

The campsite on the web page is called the OVERLOOK.

ROSE THE HAT (CONT'D)
Used to be a hotel before it burned down. Place just called to me.

Young Mom comes out, her eyes lingering a beat on Crow.

ROSE THE HAT (CONT'D)
Go knock yourself out.

Crow rises. Rose watches as the young Mom stumbles and Crow is there to help her, hand under her elbow, all smiles.

EXT. TOWN SQUARE - FRAZIER NEW HAMPSHIRE - MORNING

Dan walks towards the town green, sees Abra standing there.

DAN
How long have you been waiting here?

ABRA
Since about five AM.

DAN
What if I had taken the day off?

ABRA
I try not to deal in hypotheticals.

Dan can't help but smile.

DAN
Tomorrow night.

Relief and gratitude light her face.

ABRA
Thank you--

DAN
But you can't tell anyone, Abra. There's no good explanation for knowing where that boy's body is buried. Getting caught would be halfway to confessing to murder.

ABRA
I'm going with you. It'll be the fastest way to find the glove--

DAN
There's not a chance--

She actually LAUGHS.

ABRA
Relax.
(taps her own chest)
Not here.
(taps his forehead)
Here.

EXT. ROUTE 95 - SUNSET

A blue Dodge sedan WHIPS under FRAME.

INT. DAN'S CAR - DRIVING - NIGHT

Dan drives towards the sinking sun, the passenger seat empty. Next to him is an open map of the United States.

VOICE (OVER)
Hey Uncle Dan.

Dan looks up. The empty passenger seat is no longer empty; Abra sits staring at him. She turns towards the window.

ABRA
Where are we?

DAN
Just South of Boston. How was school?

ABRA
(fine)
Sucked. How's driving?

DAN
It's driving. So where are you right now?

ABRA
In my room.

INT. ABRA'S BEDROOM - NIGHT - SAME MOMENT

Abra lays on the bed, headphone's in her ears, eyes closed.

ABRA (OVER)
Listening to music.

INT. DAN'S CAR - I95 - DRIVING

DAN
What are you listening to?

She points towards the radio and the TUNER SLIDES, then LOCKS on to a satellite signal, a MOURNFUL SAX filling the car.

DAN (CONT'D)
That's pretty cool.

ABRA
(off the music)
I love this song.

He looks at her surprised by her SELECTION.

ABRA (CONT'D)
My mom used to sing it to me. As a lullaby.

DAN
Sounds like I would have liked her.

Abra just nods, eyes remembering loss.

ABRA
I sure did.

The two drive, listening together, on the open road.

RADIO (OVER)
Outside the street's on fire.

EXT. FACTORY ACCESS ROAD - IOWA - NIGHT

Parked headlights illuminate a HANGING SIGN that reads: Ethanol Factory #4. Closed.

RADIO (OVER)
It's a real death waltz.

Dan walks across the HIGH-BEAMS, dislodges the chain that hangs across the old access road.

RADIO (OVER) (CONT'D)
Between what's flesh and what's fantasy.

He glances back into the car, empty from this angle.

INT. DAN'S CAR - ACCESS ROAD - CONTINUOUS

As he climbs back behind the wheel he can see Abra once again, sitting in the passenger seat.

RADIO (OVER)
And the poets down here don't write nothing at all.

Dan eases the car forward towards the tall shadows of the plant that loom like dark, watchful sentinels.

INT. DAN'S CAR - ABANDONED FACTORY - NIGHT

Abra points wordlessly as Dan drives.

RADIO (OVER)
They just sit back and let it all be.

Abra is gesturing to a wide dirt field up ahead.

RADIO (OVER) (CONT'D)
And in the quick of a knife, they reach for their moment and try to make an honest stand.

Dan stops the car.

EXT. DAN'S CAR - DIRT FIELD - NIGHT

Dan takes a shovel from the trunk, walks around the truck to see Abra standing over a patch of earth. She nods.

RADIO (OVER)
But they wind up wounded. Not even dead.

In the callow pre-dawn, Dan JAMS the shovel into the ground.

EXT. ABANDONED FACTORY - WIDE ANGLE - NIGHT

A man digs a grave in headlights, a little girl watching on.

RADIO (OVER)
Tonight in jungle land.

EXT. ABANDONED FACTORY - DIRT FIELD - PRE DAWN

THE SHOVEL - CLOSE

HITS dirt in the now much deeper hole, something pale visible under the turning earth. Dan PLANTS the spade, kneels.

There, jutting out up from the soil, is the torn shirt and broken shoulder of a child's body.

Dan looks up, heart suddenly terribly heavy.

DAN
Go home Abra.

ABRA
I can handle it--

DAN
Please. You don't need to see any more of this than you already have.

His VOICE is at once so powerfully unyielding and so compassionate that Abra simply nods. And VANISHES.

Dan goes lower on his knees, clears dirt from around the small, broken body, exposing torn fabric, dirt covered skin.

He carefully excavates until he finds what he's looking for: a baseball glove, piled under the boy's broken fingers as if, even after death, he clutched for it.

DAN (CONT'D)
Jesus.

Dan stands, stares at the boy's corpse, empty, hemorrhagic eyes staring back at him, mouth forever contorted in terror.

DAN (CONT'D)
I'm sorry.

Dan sets the glove in the ground. Then he takes up the shovel again, COVERING the child in his blanket of dirt once more.

EXT. OVERLOOK RV PARK - COLORADO - PRE DAWN

Members of the True Knot set out welcome mats, unfold stairs as the last campers pull off the interstate.

Rose stands over JIMMY NUMBERS (looks 25 but is really much older) who works a computer at a hastily set up card table.

JIMMY NUMBERS
Remember adding machines? God, I miss adding machines.

ROSE THE HAT
What else you got for me, Jimmy? Besides a bad case of nostalgia?

JIMMY NUMBERS
I'd put my money on Frazier New Hampshire. First it's one of three good matches for what you saw.

Rose's expression says, **and...**

JIMMY NUMBERS (CONT'D)
And here's the kicker. The town experienced a localized earthquake.

That gets a raised eye brow.

ROSE THE HAT
How localized?

JIMMY NUMBERS
One block. About eight years ago.

Rose smiles.

ROSE THE HAT
Is it a lovely block?

JIMMY NUMBERS
It is. And according to census data one girl just the right age has lived on that block her whole life. Her name is Abra Stone.

ROSE THE HAT
(turning it over)
Abra Stone.

A final nod from Rose, this one a rare signal of approval. She turns as Crow walks up to them.

ROSE THE HAT (CONT'D)
We found her. You start out at first light.

CROW
You? Skipping a hunt?

ROSE THE HAT
She's been inside my mind, she might feel me coming. I'll just wait for Abra Stone to get here.

Rose looks up the hill at the burned ruins of the once mighty Overlook Hotel, immense shapes like dark animals behind her.

ROSE THE HAT (CONT'D)
We'll eat.

INT. DAN'S CAR - DRIVING - DAWN

Dan drives towards the rising sun, new light warming his face. Between him and the empty seat lays a baseball glove.

ABRA (OVER)
Why didn't you call me?

Abra is now suddenly sitting in the passenger seat again. Dan manages a **hello** smile, just keeps driving.

ABRA (CONT'D)
I was worried. I guess I fell asleep...

She looks at him, can see how wrecked he's been by this, the stark reality of her visions wrought in flesh.

ABRA (CONT'D)
Uncle Dan...?

That gets a fuller smile.

ABRA (CONT'D)
You know my science teacher says we all come from the same few people. So maybe you really are my uncle.

DAN
Abra's theory of relativity.

She nods, looks down at the baseball glove.

ABRA
Was it bad?

Dan's returning silence is answer enough.

ABRA (CONT'D)
I have to touch it for real to be able to find them.

DAN
I figured as much. But we're not going any further with this until you tell your dad.

ABRA
What? No! He can't know--

DAN
I get that you're trying not to upset him. But if you want my help, you're going to have to come clean--

ABRA
Why-?

DAN
Because this Rose creature is already aware of you and I have a feeling what we're about to do could make it worse.

His sad smile is kind.

DAN (CONT'D)
Abra, you're an extraordinary kid. But you're still a kid.

ABRA
I'm tougher than you think.

There's a fierce spark in her eyes.

DAN
It's not you I'm worried about. I'm worried about how tough *she* is.

ABRA
Please, Uncle Dan. If I tell my dad it's going to ruin everything.

The tears forming in her eyes are cracks in his heart. But still he says simply...

DAN
I'm sorry.

She looks at him, eyes daggers, and then Abra is GONE. Dan glances at the empty space where she sat, then drives on.

INT. STONE HOUSE - KITCHEN - EARLY MORNING

David Stone sits at the dining room table, grading papers.

Abra comes down the stairs behind him, stands, looking not unlike a parent about to break the news that Santa is a myth.

ABRA
Dad, can I talk to you a minute?

DAVID
(not looking up)
Baby, these grades are due tomorrow. Can it wait until--

David's pen flies out of his grip, across the room and right into Abra's hand. He spins to face his daughter, eyes wide.

ABRA
It's important, daddy.

EXT. ROUTE 95 - DAY

That nondescript white van WHIPS down the road once again.

INT. VAN - MOVING - ROUTE 95 - CONTINUOUS

Crow drives, Jimmy in the passenger seat and MILF aka APRON ANNIE (looks 30 but is really much older), sits in the back.

Apron Annie is LOADING three syringes with liquid from small, dark ampules, her movements as efficient as death itself.

INT. DAN'S CAR - STONE HOUSE - DAY

Dan pulls into the gravel driveway to see a MAN standing on the front porch. David Stone, not looking at all happy.

EXT. STONE HOUSE - SECONDS LATER

Dan emerges from the truck, carrying the baseball glove. David is already crossing the yard straight towards him.

DAVID
I don't know who the hell you think you are, pal--

ABRA
Dad--!

She has filled the doorway behind her father.

DAVID
But I'm two seconds away from calling the police--

He's coming at Dan hard, but Dan just stops, bows his head.

DAN
I'm sorry--

DAVID
You better be. Now get the hell off my property and away from my daughter before--

DAN
No.
(looking up)
For this.

Dan reaches out and clamps his hand around David's wrist. And suddenly THE WORLD around David TRANSFORMS.

The street is crowded with ghostly silhouettes of people in various periods of dress, moving to and fro. The grass on the lawn is shadowed by its taller, older self. Towering elms are simultaneously also buds. Today's bright sun is seen through a million cloudy or rainy yesterdays. Time and space lay flat; the world wildly vivid, even more wildly disorienting.

And then everything is BACK TO NORMAL. David stands, wide eyed looking at Dan who has let his go of his wrist.

DAN (CONT'D)
That's the world your daughter sees, Mr. Stone. It's the world she's always seen. I know because it's the one I see too. And right now, because she does, her life is in danger. Simple as that. I'm here to try and stop a bunch of innocent kids from getting killed. It was her idea and a good one. But, to be honest, I'm concerned she could get hurt, or worse.

He sees Abra react to this, but he presses on.

DAN (CONT'D)
I wish there was an easier way to put it but there isn't. But I won't go any further without your say so.

David just stares at Dan, who now wipes a drip of blood from his nose with his sleeve. The moment lasts forever. Then...

DAVID
You want to get that cleaned up?

DAN
Be appreciated. And a cup of coffee if you've got. It's been a long drive.

David just nods. Dan locks eyes with Abra, her gratitude powerful for a moment before she turns inside.

Still holding the baseball glove in his hand, Dan follows the small Stone family into the house.

INT. STONE HOUSE - KITCHEN - MINUTES LATER

Abra stands looking at the glove on the counter. Dan accepts a mug of coffee, David now pouring himself one as well.

DAVID
So you've always had it? This shine?

DAN
I think you're born with it.

David nods.

DAVID
I guess we just hoped she'd grow out of it.

Dan sips his coffee, glances into the cup.

DAN
Good.

DAVID
My wife knew how to make a perfect cup of coffee.
(more than coffee)
I don't get it quite right.

DAN
I know this is a lot--

DAVID
You **think**--?

ABRA (OVER)
What's Tom twenty five?

Both look at Abra who stands staring at the baseball glove on the counter. Dan crosses, lifts the glove, turns it over.

Written in marker, unnoticed until now, is **THOM 25.** Something about the small print in a child's hand, penned with care over and over again, makes Dan's WORDS catch in his throat.

DAVID
He was a famous Major League baseball player. I'd guess he was Bradley's favorite.

ABRA
Do all boys do that?

Dan's expression is wistful.

DAN
Dwight Gooden, 16.

David's is equally so.

DAVID
Roger Clemens, 21.

A deep understanding passes between these two men without exchanging a word, telepathic or otherwise.

ABRA
Let me see it now, okay?

She extends her hand towards Dan. Dan looks at David.

DAVID
Tell me again--

DAN
She gets as much information as she can without going near the hat woman. Names. Location. Anything we can give the cops anonymously. We hope they shake them down and find something--

DAVID
And what if they don't--

ABRA
Dad, they're killing people. We have to do this. We have to *try*.

DAVID
(soft)
You look just like your mom.

David nods. Dan hands Abra the glove. She closes her eyes.

INT. WHITE VAN - DRIVING

Crow is at the wheel, Jimmy now watching PORN on his iPad, Apron Annie dozing in the back seat.

Abra APPEARS in the far back row, looking at all three of them. None seem to notice her.

APRON ANNIE
We almost there?

CROW
You're like a kid or something.

Abra looks up at the GPS on the dashboard, her eyes widening. Then she is gone.

INT. KITCHEN STONE HOUSE - DAY

Abra's eyes spring open, still holding the glove.

ABRA
They're coming.

DAVID
Where?

ABRA
(panic rising)
Here--

DAVID
What? How could they know where--

DAN
When you found her she must have--

DAVID
We've got to call the police--

He's already moving towards the phone.

DAN
(cautioning him)
David-

DAVID
(flaring)
What?

DAN
What are you going to say?

David opens his mouth to respond and then closes it again. He just stands at the phone, not moving.

DAVID
What are we going to do?

DAN
How many were there?

ABRA
Three, I think. Three.

DAN
Could you tell where they were?

ABRA
Connecticut. Maybe Massachusetts. The trees hadn't turned much yet.

DAN
Okay, so we have at least a couple hours.

DAVID
A couple of hours for what?

Dan looks at him.

DAN
To figure out how not to get killed.

INT. REST STOP - ROUTE 95 - DAY

A consumer mecca compressed into a single roadside mall where families can feed, gas, and souvenir all in one fell swoop.

The three members of the True Knot sit at a red plastic McDonald's table, burgers before them. Annie's is untouched.

CROW
You have to eat.

APRON ANNIE
Oh, I'm thinking about it.

Crow follows her gaze. A few TEENS crowd the arcade. A TEEN BOY in a BATMAN t (sexy, 17) has gotten her attention.

CROW
No time--

APRON ANNIE
Always time for a snack--

CROW
Annie, we're on a hunt here--
(spinning)
What the hell?

Standing in front of him is Abra. By Jimmy and Annie's oblivious expressions, no one else can see her.

ABRA
I know you can see me. My dad doesn't know I'm doing this. We're going to run. But I don't think I can run from you. I saw inside your head. You were a nice person once. Please, just leave us alone. I'll forget I ever saw any of you.

Her expression is desperate.

ABRA (CONT'D)
Please.

He looks at her. Then Crow closes his eyes and takes a long deep INHALE through his nose. He opens his eyes again.

CROW
You smell nice.

He holds his stare.

CROW (CONT'D)
Tasty.

Abra's eyes widen in panic and she VANISHES. Crow blinks, turns to Jimmy, Annie now nowhere to be found.

CROW (CONT'D)

I just got her scent.
(noticing)
Where the hell is Annie?

Jimmy looks up, just shrugs, goes back to his ipad porn.

CROW (CONT'D)
(rising)
Godamn it.

INT. LIVING ROOM - STONE HOUSE - DAY

Abra stands facing Dan and David.

ABRA
I could feel him smelling me. It was disgusting.

DAN
And the part about running--

ABRA
I did it just right, okay?

Dan manages a smile.

DAN
Okay.

(OVER) A RAPPING at the front door.

DAN (CONT'D)
Here comes the cavalry.

David has crossed to the door. Standing there is Billy, holding a large black duffle bag.

INT. MEN'S ROOM - REST STOP - DAY

Batman T is PEEING in the urinal when (OVER) he hears the door SWING open behind him.

BATMAN T
Sorry, thought I locked it.

(OVER) The door CLICKS CLOSED behind him. He finishes, turning, as he ZIPS his fly, walking right into Apron Annie.

BATMAN T (CONT'D)
Whoa--

APRON ANNIE
No need to do that.

Her hand has dropped to his, stilling his wrist.

BATMAN T
What the hell are you--

But her hand is reaching into his fly BELOW FRAME, going to quick work there, her eyes lighting up with delight.

APRON ANNIE
Responsive.

BATMAN T
Wait. What-

But she's hot and he's a teenager and he puts his hand on her shoulder, just going with it. (OVER) A BANGING on the door.

CROW (OVER)
Annie, open up we've got to go.

The Teen starts to SAY something but her hand is still working, the fingers of her other hand going to his lips.

APRON ANNIE
Shh.

Her hand BELOW FRAME is moving faster now.

BATMAN T
Hey, take it easy, babe.
(eyes widening)
Hey, you're hurting me--

But she shoves him against the stall wall, one hand MUFFLING his PROTESTS, now turning into SILENCED SCREAMS, and making quick, brutal work with the other.

BLOOD HITS the dirty tile floor.

ON the teen, his eyes wide with pain and terror as Annie continues whatever she is doing BELOW FRAME, something involving razor sharp nails. She pierces his cheeks with the fingernails of her other hand.

Finally she grabs his hair and wrenches his head back, SNAPPING his neck, blood dribbling from his open moth.

She leans down, guiding him as he slumps to the floor, sucking the RISING WHITE MIST from his mouth as he dies.

EXT. MEN'S ROOM - REST STOP - SECONDS LATER

Annie emerges to face Crow who stands waiting for her. She looks younger and happier as she takes an **out of order** sign from another door and hangs it on the knob.

APRON ANNIE
Just needed a quick bite.

CROW
(cold, lethal)
You're lucky I don't feed on you.

APRON ANNIE
Promises, promises.

A beat, then he shakes his head, turns away.

CROW
Can we just go? I've got a fix on the kid.

Annie notices a spot of blood on her hand, wipes it off and heads after him, towards the doors and parking lot beyond.

INT. LIVING ROOM - STONE HOUSE - DAY

Billy UNZIPS the duffle on the coffee table, revealing two Berettas and a semi automatic rifle.

DAVID
Are you kidding?
(to Dan)
This is how we're not going to get killed?
(to Billy)
What are you, some new age Bonnie and Clyde? He just calls you up and you bring him over an armory?

Billy takes David's measure. For a moment the man Billy once was flashes; Dan's not the only one with ghosts.

BILLY
I've got twenty years of sobriety on him not to mention two tours in Iraq while he was still snorting coke and banging barmaids--
(glances at Abra)
Pardon my French.
(back to David)
So far as I'm concerned he's a babe in the woods. Except in certain matters. About four years ago, I'm handing him a wrench and suddenly he stops and stands there like he's having a stroke --which I thought you were by the way. Then he says, Billy, go get your gut checked out.
(MORE)

BILLY (CONT'D)
I tell him, screw off, and he says that he's never asked me for anything --which was true unless you count the job-- but now he's asking me this and I'll be damned if they don't find a malignant mass in my abdomen the size of a cantaloupe. Sure as shit would have killed me if they hadn't. So Dan says he needs me, needs guns, says something bad's coming, I listen. And you sure as shit better too.

Billy has reached into the bag, hands Dan a gun.

DAN
Thanks.

BILLY
God bless America.

DAVID
(politics)
Really?

BILLY
(politics)
Really.

Billy has removed the rifle, RACKS.

DAVID
(to Dan)
Are you out of your fucking mind?

Billy looks from at David to Dan, shakes his head.

BILLY
Ladies, I'll be in the truck.

Billy offers Abra a sly wink, nods to Dan -- EXITS.

DAVID
What the hell are you thinking?

DAN
We need to lure them away from here. Away from Abra.

DAVID
What do you mean lure them? How?

DAN
The way a ventriloquist throws his voice.

Dan looks at Abra who simply nods.

DAN (CONT'D)
Billy waits here just in case. But you and me, we're going to get them somewhere isolated.

DAVID
And then what? We shoot these people?

DAN
They're not people, David. They're apex predators and as far as they're concerned your daughter is the bottom of the food chain.

There is something terribly hard in Danny's eyes.

DAN (CONT'D)
So, yes, we're going to kill them if we can.

DAVID
There's no way in hell--

DAN
(to Abra)
Show him.

Abra walks across the room towards her father.

DAVID
Show me what--

ABRA
This is what they do--

Abra wraps her hand around David's wrist. The living room is filled with SCREAMING, DYING kids, BLOOD spraying the walls.

The room RETURNS TO NORMAL. David holds on to the edge of the table to keep steady, looks down at his daughter.

ABRA (CONT'D)
Daddy, I'm sorry-

David reaches into the bag, lifts a gun, feels its weight.

DAVID
These things work like they look like they do?

INT. WHITE VAN - MOVING - DAY

The three members of the True Knot pass a road sign: Welcome to New Hampshire. Jimmy glances up from his porn.

JIMMY NUMBERS
Did you know the New Hampshire State motto is Live Free or Die which I find ironic considering--

APRON ANNIE
(shut up)
You still have her--?

Crow's eyes are fixed to the road as he drives.

CROW
Oh yeah.
(SNIFFS)
Finger licking good.

EXT. NEW HAMPSHIRE STATE PARK - DAY

Dan's car drives past the STATE PARK SIGN, through the open wooden gate, down an old dirt road flanked by tall pines.

DAVID (OVER)
You really think this will work?

INT. DAN'S CAR - DRIVING - CONTINUOUS

Dan's behind the wheel, David in the passenger seat, a familiar STUFFED BUNNY sitting between them.

DAN
She's imprinted on the bunny. She just has to stay focused on it.

Dan glances up at the rearview mirror. In THE REFLECTION the bunny has been replaced by Abra.

DAN (CONT'D)
As long as she doesn't make any noise, psychically speaking, they should chase it instead of her.

INT. KITCHEN - STONE HOUSE - CONTINUOUS

Abra sits at the counter with pretzels and water, wearing headphones, staring intently at a folded photo of her rabbit.

DAVID (OVER)
Should?

INT. DAN'S CAR - DRIVING - CONTINUOUS

DAN
They will.

DAVID
So if these things like this shining so much, how come they never came for you all these years?

Dan thinks about this before answering.

DAN
I've tried not to use it.

DAVID
How's that worked out for you?

An empty picnic ground dotted with picnic tables along the tree line is coming up ahead.

DAN
Not as well as I'd hoped.

EXT. CURB SIDE - STONE HOUSE - AFTERNOON

Billy sits in his Dodge, sipping coffee from a plastic to-go cup, rifle standing next to him in the cab like a pool cue.

INT. KITCHEN - STONE HOUSE - AFTERNOON

Abra sits at the counter, concentrating on the bunny picture.

She reaches for a pretzel and her headphone cord catches her water glass, sends it SHATTERING to the floor.

Abra reacts, startled, then catches herself. She restores her rhythmic breathing, re-focusing on the image of the bunny.

INT. WHITE VAN - DRIVING

Crow is shooting down the highway. Suddenly his foot comes off the gas and the vehicle slows for a moment.

APRON ANNIE
You okay there, radar?

He's driving with purpose again but now he's frowning.

CROW
For a second, I could swear there were two of her.

Annie TAPS his temple with her finger.

APRON ANNIE
Getting glitchy in there?

CROW
Yeah. That must be it.

But his expression says otherwise.

CROW (CONT'D)
See if there's a map in the glove box.

APRON ANNIE
We've got GPS--

CROW
Which part of **a map** wasn't clear?

She shrugs, reaching for the glove compartment.

EXT. NEW HAMPSHIRE STATE PARK - CAMPGROUNDS - DAY

Somehow Abra is sitting all alone at one of the picnic tables. She doesn't react as a white van pulls in, dirt settling in motley clouds around its tires.

The door SLIDES open and Annie and Jimmy emerge.

APRON ANNIE
Well hello there. Aren't you cute.

Still nothing from Abra as Jimmy and Annie exchange a look and move cautiously towards the girl at the picnic table.

PULL BACK TO REVEAL

Dan and David watch from behind the cover of the tree line.

DAVID
Jesus, they look so normal.

DAN
Monsters tend to, at first.

David glances at Dan who continues to stare forward with the grim expression of a man who knows of what he speaks.

DAN (CONT'D)
In their hands.

Annie and Jimmy are each holding small hypodermic needles.

AT THE PICNIC TABLE

Annie is walking right up to Abra, holding the hypo behind her, reaching out to her with her empty hand.

APRON ANNIE
You here all by yourself?

That's when her hand touches Abra's shoulder and suddenly there's no girl there at all, just a stuffed rabbit.

APRON ANNIE (CONT'D)
(looking around, pissed)
Fucking parlor tricks--

BEHIND THE TREE LINE

DAN
Keep your eyes out for the one in the van and cover me--

DAVID
The fuck--? Cover--?

But Dan has already shoved the gun into the back of his jeans, is stepping out of the woods into the campground.

DAN
Hey there--

Annie and Jimmy both look up in surprise.

DAN (CONT'D)
You guys looking to buy a bunny?

APRON ANNIE
Where's the girl?

DAN
Sorry? You want a **girl** bunny?
(weirdo)
It's stuffed.

APRON ANNIE
Give her to us.

DAN
Okay, no small talk--

That's when Annie seems to BLUR AND DISAPPEAR. Dan's hand shoots out, grabs her by the neck. Annie is now just inches away from him, her hypo coming down towards his throat.

Her lips seem to peal back too far over her teeth and she shoves him hard on the ground, leaps on top of him.

But Dan draws his gun as he's falling, his weapon now crushed between their bodies as she SNARLS. (OVER) THREE DULL THUDS.

Dan shoves her off him, hard, smoking gun in his hand. He crabs backwards, trying to stand, is KICKED back to the ground. Jimmy is dropping towards him, hypo gleaming.

JIMMY NUMBERS
You whoring son of a--

BAM! BAM!

Jimmy falls to his knees, revealing David, holding his gun, having just shot the attacker twice in the back.

DAVID
(helping him stand)
Are you....

But David trails off, both men watching now in horror as the creatures CYCLE, revealing their MONSTROUS INNER SELVES before they die, becoming little more than PILES OF ASHES.

DAVID (CONT'D)
Jesus. Fuck. Jesus.

But Dan has gone over to the van, looks back at David.

DAN
(growing panic)
It's empty.

David looks up, not understanding.

DAN (CONT'D)
Abra said there were three of them.

OFF David's expression of horror.

EXT. CURB SIDE - STONE HOUSE - DAY

Billy is sitting in the cab of his truck when CROW'S FACE fills the window, gestures for Billy to roll down the glass.

Billy just looks at the stranger. Crow makes the signal for a match. Billy gives a friendly shrug, he doesn't smoke.

Crow smiles, begins to turn away and then spins back, fist SMASHING through the window and SLAMMING Billy's throat down on the jagged window frame, piercing his carotid artery. He shoves Billy's kicking, bleeding body back into the cab.

Crow turns, heads towards the house.

INT. KITCHEN - STONE HOUSE - DAY

Abra sits at the counter, still focused on her rabbit. Dan suddenly APPEARS ---A PROJECTION--- standing in front of her.

DAN
Run!

A HAND rips off her headphones and she spins to face Crow who smiles, then jams a hypo into her throat.

CROW
Hello, love.

Abra's eyes widen for the briefest of seconds before she falls off the stool and into Barry's arms, still as the dead.

EXT. DRIVEWAY - STONE HOUSE - MINUTES LATER

Dan's car SCREECHES into the driveway, he and David spilling out onto the gravel drive.

DAVID (OVER)
(running)
Abra! ABRA!

Dan clocks the absence of Billy's truck at the curb, the broken window glass on the sidewalk.

INT. KITCHEN - STONE HOUSE - SECONDS LATER

Dan ENTERS behind David who is already inside, SHOUTING for his daughter. But aside from the toppled counter stool and the broken glass on the floor, there is no sign of her.

Abra is gone.

INT. BILLY'S TRUCK - DRIVING - DAY

A POV SHOT of TREES RUSHING PAST outside a WINDOW that FRAMES Crow as he drives. He turns, grinning a sunny grin.

CROW
Good morning sleepy head.

Abra blinks awake, trying to shake off the marshmallow fluff someone has packed in between her brain and her skull.

She looks from Barry's smiling face down to the shape jammed under her feet in the foot well of the passenger seat.

Billy, his dead eyes staring up at her over a blood necklace.

Abra makes a small YELP, pushes further back up into her seat, scrambling in place away from the corpse on the floor.

CROW (CONT'D)
Had to break a few bones to fit him in, I'm afraid.

Somehow this sentence makes him CHUCKLE. A LOW, MUSICAL sound. He looks back at the road.

Abra turns her head out her own window, shuts her eyes tight, trying to concentrate.

ABRA
(telepathic)
Uncle Dan! Help. Uncle Dan!!

BARRY
Whatever it is you're trying to do, it won't do you any good. The sedative you're on has the secondary effect of dis-regulating unconscious brain function.
(translating)
You're about as psychic as a lovely little underwear doll right now.

That LAUGH again.

CROW
I did sneak a peak. What is the pattern, little red roses?

Abra turns to look at him, piercing her own grogginess.

ABRA
You're disgusting.

Crow just drives, seems not to have heard her.

ABRA (CONT'D)
Where are you taking me?

BARRY
To Rose. She has quite a plan for you. Too bad for me because I think you and I could get along, really. And by the time she's done, too bad for you too, I'm afraid.

She tries not to look at him, tries not to look at Dan's dead friend at her feet, tries not to cry. She fails the last.

ABRA
(telepathic)
Uncle Dan!!

CROW
You're pretty when you're sad.

ABRA
(telepathic)
UNCLE DAN!!!

But no answer comes. Abra knows enough to do something, even if she doesn't know what she should do.

ABRA (CONT'D)
I need to go to the bathroom.

BARRY
You can wait.

ABRA
I really need to go. Please.

Finally, he SIGHS.

CROW
Well I suppose I should get rid of the body. And we could use some gas. I'll let you pump.
(MORE)

CROW (CONT'D)
If you do it well, I'll let you pee. Think you know how to pump for Crow?

That LAUGH one more time and this time it sounds like death.

INT. GAS STATION - REST STOP BATHROOM - DAY

Abra LOCKS the door behind her, letting out a terrified SOB of relief. She goes into the stall and LOCKS that too.

Abra sits on the toilet and then closes her eyes.

ABRA
(concentrating, desperate)
Uncle Dan?

Nothing. Abra looks around in panic, closes her eyes again.

ABRA (CONT'D)
Uncle Dan *please*.

INT. LIVING ROOM - STONE HOUSE - AFTERNOON

Dan hangs up the phone.

DAN
Billy's wife thinks he's with me.

DAVID
They have her. Jesus Christ what the hell were you doing coming here? She's just a little girl.

DAN
David, you've got to calm down-

DAVID
Are you out of your mind? Find them. Use your powers or whatever-

DAN
I'm not getting anything from her--

DAVID
What does that mean? What are you saying? Is she dead. Jesus, is she--

Dan moves his head as if he hears something.

DAVID (CONT'D)
Answer me you son of a bitch--

DAN
I don't know--

DAVID
I'm calling the police--

DAN
(be quiet)
Okay.

Somehow this response terrifies David even more.

DAVID
Okay?

DAN
...Give me a second--

DAVID
Okay!? The fuck are the police going to do against these things--?

DAN
(fierce)
Quiet-

Dan opens his hand so intensely it actually stills David. Dan tilts his head slightly, the expression of a man *listening.*

ABRA (OVER)
(very faint)
Uncle Dan?

Dan closes his eyes, concentrating.

INT. BATHROOM STALL - GAS STATION - AFTERNOON

Abra sits on the closed toilet seat, eyes squeezed shut.

DAN (OVER)
Abra? Can you hear me?

Abra's eyes widen. (OVER) A BANGING on the door.

CROW (OVER)
Okay, times up.

ABRA
Uncle Dan!?

Abra's mind strains to reach past the sedation.

CROW (OVER)
Open the hell up!

INT. LIVING ROOM - STONE HOUSE - CONTINUOUS

Dan is concentrating hard here too, trying to solidify his connection with her, stretching his mind out to hers.

DAN
They've done something to her--

DAVID
Oh God, no. Is she--

DAN
Not like that. She's...foggy.
(closing his eyes)
Abra, reach for me. Take my hand.

David watches, wide eyed, as Dan extends his hand.

INT. BATHROOM STALL - GAS STATION - CONTINUOUS

Abra is reaching out here too. (OVER) The door BANGS open.

ABRA
I can't--

INT. LIVING ROOM - STONE HOUSE - CONTINUOUS

Dan's hand is outstretched, his nose bleeding.

DAN
Reach, Abra--

INT. BATHROOM STALL - GAS STATION - CONTINUOUS

DAN (OVER)
Reach--

The stall door BANGS open and Crow stands glaring at her, grabs her hard, shoves her up against the stall wall.

CROW
You little bitch.

He holds her there, considering too many awful things, then lets her slump, grabs her hand, dragging her out behind him.

CROW (CONT'D)
You're lucky I have to save you for Rose.

FAVOR Abra as she stumbles out the bathroom after him. Something different about her eyes.

INT. LIVING ROOM - STONE HOUSE - AFTERNOON

Dan stumbles backwards, steadying himself on the back of one of the dark leather chairs. David is fighting panic.

DAVID
Did you find her? Do you know where she is?

David walks over, grabs his arm.

DAVID (CONT'D)
Is she all right?

Dan looks up at him, something odd about his eyes too.

DAN
Daddy?

Dan buries his head against David's chest.

DAN (CONT'D)
I'm all right. I'm okay.

David isn't sure what to do.

DAN (CONT'D)
A man has me but I'm all right.

He gently moves Dan so he can look at him, David seeing in his eyes what no parent could miss, no matter how unlikely.

DAVID
(in wonder)
Abra.

DAN
It's me daddy. I'm here. It's me.

Dan's eyes have been replaced by Abra's staring back at him.

INT. TRUCK - DRIVING - AFTERNOON

Crow drives as Abra --- or at least her body --- sits beside him staring out her window, her eyes now Dan's.

ABRA
Where are we going anyway?

CROW
Now you want to talk?

ABRA
I'm just sacred is all.

CROW
So you'd like to be friends?

ABRA
I just want to know where you're taking me.

CROW
I told you, I'm taking you to see Rose. She's waiting for you at a place called the Overlook.

As if the word echoed in her bones.

ABRA
Overlook?

There is fear in her VOICE. But it only makes Crow smile.

CROW
It used to be a hotel.

EXT. OVERLOOK CAMPGROUND - AFTERNOON

Rose is walking the remains of the old hotel. FIGURES begin to climb, animalistic, up out of the ruins all around her.

CROW (OVER)
Apparently it's quite a nice spot.

TWIN GIRLS, split skulls running with blood. A naked WOMAN with her stomach spilling out. A dapper FELLOW in a tuxedo, eyes bloody red holes. Another FORM, more meat than man.

CROW (OVER) (CONT'D)
I'm sure you'll like it.

The ghosts stand and stare at her. Then, one by one, they bow their heads in grudging supplication. Rose The Hat smiles.

INT. TRUCK - HIGHWAY - DRIVING - EVENING

The sun has set. Crow is still driving, thinking thoughts we would rather not know. He licks his lips.

CROW
You and I, we could play a game--

Suddenly Crow winces, as if from a flare of pain, shakes it off, keeps driving.

CROW (CONT'D)
Do you like games? This one could be our own special secret--

The pain hits him again, so hard he swerves.

CROW (CONT'D)
What the--

Crow glances over at the girl sitting next to him. But Abra isn't staring anxiously out her window as she did before.

She is staring dead at him, something odd about her eyes.

CROW (CONT'D)
What are you doing?

But she remains silent, focused. That's when Crow realizes what's wrong with her eyes: they're not her own.

CROW (CONT'D)
(realizing)
...Who the hell are you?

He is already going for his gun as the next wave of hits. He draws but she SLAMS him with more pain, grabs his hand.

EXT. ROAD - NIGHT - CONTINUOUS

The truck swerves, careening across the road.

INT. TRUCK - NIGHT - MOVING - CONTINUOUS

Crow struggles to keep one hand on the wheel, the other trying to target the child with his gun.

The gun goes back and forth between them. Crow has superior strength, but Abra's pummeling waves of pain even the score.

EXT. ROAD - NIGHT - CONTINUOUS

The truck GRAZES the shoulder, SCRAPING trees.

INT. TRUCK - NIGHT - MOVING - CONTINUOUS

The contest continues, Crow starting to prevail, driving the muzzle towards Abra's face.

OUT THE DRIVER'S WINDOW: A copse of trees coming up fast.

Crow almost has the gun on Abra. Mustering a flurry of strength and a searing wave of pain, Abra swings the gun...

BANG!

Crow's left eye EXPLODES.

INT. TRUCK - NIGHT - MOVING - CONTINUOUS

The trees are coming up fast, filling the now bloody window behind GAGGING Crow. Abra grabs the wheel, cuts it hard.

EXT. ROAD - NIGHT - CONTINUOUS

The truck SCREAMS, raking trunks and branches, CRUSHING doors and sidewall as it barely avoids a frontal impact.

INT. TRUCK - NIGHT - MOVING - CONTINUOUS

Abra lets go of the wheel as the truck slows, BUMPS, finally rolls to a stop on the side of the road.

Crow is slumped forward, drooling blood, looks up, one eyed.

CROW
(MOANING)
...Rose.

INT. ROSE'S CAMPER - OVERLOOK RV PARK - NIGHT - CONTINUOUS

Rose is lying in bed watching TV. She bolts upright. Opens her mouth. Closes it. Tears drop from her eyes. She WAILS.

INT. TRUCK - NIGHT - CONTINUOUS

Crow dies, his head HITTING the wheel as he begins to CYCLE. Abra falls back against the seat, drops the gun, spent.

ABRA
Motherfucker.

She closes her eyes.

INT. LIVING ROOM - STONE HOUSE - NIGHT

Dan opens his eyes, blinks several times. WIDEN TO REVEAL he is on the couch, his head resting on David's shoulder.

He gently separates himself from David and stands, turns to face him. David sees the change in his eyes.

DAVID
Where's Abra?

DAN
She's safe.

INT. TRUCK - DRIVING - NIGHT

Abra is behind the wheel, half standing to reach the pedals. A neon MOTEL sign beckons on the roadside in the distance.

DAN (OVER)
Let's go get her.

INT. ROADSIDE MOTEL - LOBBY- NIGHT

Abra stands at the REGISTRATION WINDOW, the NIGHT CLERK looking back, considering her age. But, hey, cash is cash.

EXT. ROADSIDE MOTEL - NIGHT

Abra stands in the open motel room door. She looks over her shoulder at the parked, damaged truck.

Filling the windshield is a VISION of ROSE'S FACE, skin falling away TO REVEAL a warped and inhuman sub-face beneath.

Abra SLAMS the motel room door.

EXT. OVERLOOK HOTEL - SUNSET

Unburned. Giant. Ornate Deco. Two words are cut into a high onyx mantle, their letters dripping blood: OVERLOOK HOTEL.

FIND Abra, small, looking up at two immense black doors, their surfaces elaborately carved with contorting faces.

INT. OVERLOOK HOTEL - SUNSET

Abra is suddenly standing at the end of a very long hotel corridor. At the other end, a BOY faces a closed door.

Suddenly Abra is all the way down the corridor standing next to the boy. She inspects his features curiously.

ABRA
...Uncle Dan?

But Young Danny just keeps staring at that closed door. (OVER) A BANGING is coming from the other side.

ABRA (CONT'D)
You should come away from there.

A word is written on the door in blood-- REDRUM. The letters run and invert: MURDER. Young Danny reaches for the doorknob.

ABRA (CONT'D)
Uncle Dan, stop.

The BANGING has grown savage, the door SHAKING on its hinges.

ABRA (CONT'D)
Don't...

His hand closes around the old knob. He turns to look at her.

DANNY
Abra...

Young Danny pulls open the door REVEALING Jack Torrance standing there, his grinning face bloody.

DANNY (CONT'D)
...Run

Jack's hand grabs Danny's throat. Abra SCREAMS.

INT. MOTEL ROOM - NIGHT

Abra bolts up in bed. (OVER) The BANGING continues.

DAVID (OVER)
Abra, open up.

The BANGING is coming from outside her motel room door.

DAVID (CONT'D)
Baby, it's daddy. Open the door.

Abra runs across the room, pulling open the door, practically flying into her father's arms, holding on for dear life.

DAVID (CONT'D)
Okay. I got you. Okay.

She holds him tight. Behind him, in the parking lot, Abra can see that Dan has opened the driver's door to Billy's truck, is rummaging through the ashy clothes on the front seat.

Dan comes up with what he's been looking for, his expression hollow. Crow's cell phone. He lock's eyes with Abra.

DANNY
Hey.

ABRA
Hey.

The two exchange a battlefield smile.

INT. MOTEL ROOM - NIGHT

Abra sits over open bags of everything available by vending machine, follows their crispy contents with Coke from a can.

ABRA
Driving's *hard*.
(finishes another bag)
I'm still starving.

DAVID
We'll get something on the way home. Let's go.

DAN
Or I could order a pizza.

David frowns. Dan looks at Abra, then back up to David.

DAN (CONT'D)
The one that had Abra, his mind was pretty guarded, but every time he thought about the Rose thing I felt worship. Love. But also desperation. I think they're hungry. Starving. Animals will take a lot of risks to get their next meal.

DAVID
What the hell are you talking about?

DAN
This thing that calls itself Rose, I think it's very old. Maybe from before there were people. And it's gotten a taste for Abra. We killed two of its kind and Abra just killed it's boyfriend--

DAVID
What--

DAN
It's not just going to let her go. As long as it's alive, how long do you think Abra is going to last?

David opens his mouth to answer but can't.

DAN (OVER) (CONT'D)
We have to fool it into thinking it can get her.

Dan walks to the motel phone and picks it up.

DAN (OVER) (CONT'D)
And then we have to kill it. Plain alright or does anyone want something dumb like pineapple?

INT. MOTEL ROOM - NIGHT - LATER

Only a couple slices remain in the two pizza boxes. Abra, Dan and David talk over more Cokes.

DAN
We need to take Rose head on. It's the last thing she'd expect.

DAVID
Yes it is. Because it's ridiculous. You want to just drive into her hive of monsters or whatever.

ABRA
I don't think she has a hive dad. Those are insects.

David begins pacing. Abra has crossed to the second pizza box, takes another slice, tilts the open box to each man.

DAN
No thanks.

DAVID
I'm good.

Abra digs in.

DAN
I have no intention of barging in anywhere. I expect an invitation.

DAVID
That so? Engraved? And then what, you just say how do you do and would you mind stop killing kids and eating them, especially my little friend Abra.

DAN
Not quite. We fool her into thinking she's going to get Abra--

DAVID
She's not getting any closer to my kid then she is right now--

DAN
And once I get near enough to her, I kill her.

That stops David cold.

DAVID
Really? How's that work exactly?

DAN
Rose doesn't know about me. So I'm hoping my abilities, along with the element of surprise, will be enough to take her down.

DAVID
Come on. You're talking about a ...what a demon here?

DAN
David, I've had the shine all my life. I've kept it hidden for my own reasons. But that doesn't mean it's not there.

DAVID
What, so secretly you're some kind of psychic superman?

David has paced away from Dan.

DAN
Yes.

DAVID
Just because you say you can--

ABRA
Dad...

He turns. Dan's have gone black, inhuman.

DAN
I can.

David stares at him. Finally...

DAVID
Jesus. Okay. Let's do this.

Dan crosses and lifts Crow's cell phone, scrolling through the auto dial until he finds the one he's looking for: Rose.

DAN
Time to phone home.

INT. ROSE'S CAMPER - OVERLOOK RV PARK - NIGHT

Rose sits in her trailer, most way through a bottle of scotch when the phone RINGS. She looks at the caller ID: Crow.

She takes a beat, then answers, wordless into the open line.

INT. MOTEL ROOM - NIGHT

Abra is holding Crow's cell. Dan gives her a small nod.

ABRA
I'm coming for you, you dry bitch.

INT. ROSE'S CAMPER - NIGHT - INTERCUT

Rose's eyes widen.

ROSE THE HAT
Who is this? You're *dead*.

ABRA
You know who I am. I'm the one who killed your boy toy.

Rose closes her eyes, tries to reach out with her mind.

INT. MOTEL ROOM - NIGHT - INTERCUT

Abra nods again and extends her hand. Dan does the same, touches his fingers to hers, closes his eyes.

ABRA
Oh, no you don't.

INT. ROSE'S CAMPER - NIGHT - INTERCUT

Rose's eyes spring open in shock, her psychic attack blocked.

ABRA
I'm stronger than that.

INT. MOTEL ROOM - NIGHT - INTERCUT

ABRA
I'm stronger than you. You're inferior. And a coward and after all these years, or is it centuries...

INT. ROSE'S CAMPER - NIGHT - INTERCUT

Rose is trying hard not to respond to Abra's baiting.

ABRA
You're going to be beaten by a little girl.

No luck.

ROSE THE HAT
I'm going to tear you apart hand full by hand full. No nails. I'm just going to use my fingers.

INT. MOTEL ROOM - NIGHT - INTERCUT

ABRA
No you won't. But I'll let you die trying. I know where you are you dried up, nasty whore.

Dan can't help but be grimly impressed; Abra is improvising.

ABRA (CONT'D)
Your boyfriend told me while he begged for his life.
(MORE)

ABRA (CONT'D)
I'll even come to you. I'll meet you at the old hotel. Just you and me. Unless you're too scared of a little girl, you useless old crone...

INT. ROSE'S CAMPER - NIGHT - INTERCUT

Rose opens her mouth to respond, her rage pushing her INNER FACE up AGAINST HER SKIN, something awful, inhuman.

But then she takes a BREATH, letting the anger pass, FACE SETTLING, growing composed and normal, VOICE now CALM.

ROSE THE HAT
How's this morning for you dear? Too soon? Or is that a good enough time of day to die?

INT. MOTEL - NIGHT - INTERCUT

Abra feels the blood run out of her face, something about Rose's calm finally dislodges her utterly false bravado.

ABRA
My uncle will bring me. See you then.

Abra hangs up, drops the phone, rushes to the sink and RETCHES as David looks from his daughter to Dan.

DAN
You did great.

She turns, wiping her mouth, rueful.

ABRA
Yeah. Fantastic.

He can't help but return the smile.

ABRA (CONT'D)
There's no way she's ever going to come alone. She's going to cheat.

Dan nods.

DAN
So are we.

INT. BARRY'S CAMPER - OVERLOOK RV PARK - NIGHT

A world of Lladro and chachkes. Barry is watching a home and garden show on TV when there is (OVER) A KNOCK on his door.

BARRY
It's open!

The door opens and Rose ENTERS. Barry stands, surprised.

BARRY (CONT'D)
Hey, boss.

ROSE THE HAT
Barry. Where's Jan?

BARRY
She went into Whistler to pick up a few things. Back in about an hour.

Rose has already crossed, stands very close to him.

ROSE THE HAT
That should be enough time.

Barry frowns skeptically at her innuendo.

BARRY
We haven't been in a room like this since the Queen Elizabeth in 22.

He is equal parts excited and confused. She puts his hand on his cheek.

BARRY (CONT'D)
Not that I'm complaining but to what do I owe the--

ROSE THE HAT
Desperate measures, old friend.

BARRY
What do you mean?

Her hand has slid seductively around the back of his head.

ROSE THE HAT
So sorry.

She grabs his hair and wrenches downward, SNAPPING his neck, SUCKING the steam from him as he dies.

DAVID (OVER)
Okay, you've called it out for a face off or whatever--

INT. MOTEL ROOM - NIGHT

Dan has pulled on his jacket, now opens the door to the cool autumn night.

DAVID
But how are you going to fool it into thinking you're bringing Abra?

David gestures towards Dan's parked car.

DAVID (CONT'D)
That rabbit trick didn't work out too well the last time.

DAN
No.

DAVID
So...?

DAN
We're not going to fool it into thinking I'm bringing Abra.

Dan looks at Abra. Something unspoken passes between them.

DAN (CONT'D)
We just have to fool it into thinking she's the only threat.

This lands on David.

DAVID
There is no way I'm letting my daughter anywhere near that crazy daemon bitch--

ABRA
(simply)
Go to sleep daddy.

And David does, falling backwards back down onto the bed, out like a light. She looks at Dan.

ABRA (CONT'D)
He would have never let me go.

DAN
I know.

Dan watches as she crosses the room and kisses her father's head, so much like a parent kissing a sleeping child.

ABRA
Sweet dreams, daddy.

Abra walks wordlessly past him and out the open door.

(OVER) A BANGING. Dan looks at the bathroom door, TREMBLING, as if someone locked behind it is trying to get out.

He turns and follows Abra out into the night.

EXT. OVERLOOK RV PARK - NIGHT

Rose faces all the members of the True Knot who have gathered around her on the cracked black top.

ROSE THE HAT (OVER)
This child will be the end to all our food problems. But getting her won't be free.

She seems more alive than ever. Almost CRACKLING with power.

ROSE THE HAT (CONT'D)
I want you all to stand by in that old staff lodge up there.

She gestures to an ABANDONED LOG CABIN halfway up the hill towards the plateau where the hotel wreckage is scattered.

ROSE THE HAT (CONT'D)
If I need an extra draw of steam I want resources nearby.

Various MEMBERS of the True Knot exchange looks.

CHESHIRE VINNY
What do you mean extra draw of steam?

BLIND MARTY
Where are Barry and Jan?

Folks look around, begin to MURMUR.

ROSE THE HAT
I fed on them.

Everyone quiets, just stares at her, incredulous.

ROSE THE HAT (CONT'D)
They made it so I don't need to feed on any more of you. Not to start out with anyway.
(off the staff lodge)
But if I do I want you close.

Folks stare back at her, stunned.

SASSY ORNA
You can't just-

ROSE THE HAT
Hell I can't. I birthed near each and every one of you. That makes you mine. If I need your life for the Knot to survive, I'll take it.

This is Rose the general. Rose the monster.

ROSE THE HAT (CONT'D)
Anybody's got an issue with that can tender a challenge right now.

Some avert their glances slightly later than others, but not a pair of eyes doesn't look away from her steely stare.

ROSE THE HAT (CONT'D)
Good. Now go on in there and get yourselves out of sight.

Rose looks at Andi.

ROSE THE HAT (CONT'D)
Not you, my love. You come with me.

INT. BILLY'S TRUCK - DRIVING - COLORADO - NIGHT

Dan drives, Abra looking out the passenger window as they pass through a bucolic town. A sign reads: SIDEWINDER.

A car pulls up beside them. Jack Torrance drives, Wendy beside him. Young Danny peers out the back window at Abra.

ABRA
You lived here.

She hasn't turned, her VISION of THE CAR FADING beyond the window. RACK to see Danny looking at her in reflection.

DAN
A very long time ago.

ABRA
And the place we're going to. That hotel? You've been there too.

Not a question, a statement. Dan just nods.

ABRA (CONT'D)
It's why you don't like to use your shine anymore, right? Because of what happened there?

He looks at her.

ABRA (CONT'D)
I wasn't eavesdropping, honest. I just *know*.

Dan just nods, understanding.

DAN
That hotel tried hard to kill me. I wouldn't be surprised if it's just been waiting for a second chance.

Now it's Abra's turn to just stare at into the passing night.

ABRA
So, you have a plan Uncle Dan?

DAN
I do. Although hell if I know if it's a very good one.

PULL UP AND OUT OF THE CAB as Dan starts to EXPLAIN, the truck rushing UNDER CAMERA and away into the night.

EXT. OVERLOOK HOTEL - RUINS - NIGHT

Rose stands at the far end of what was once the hotel's front courtyard, staring out over the cliff's edge at the moon.

ROSE THE HAT
I can handle the runt.

Andi stands at Rose's back, also looking out over the steep drop and down at the spreading mountain vistas beyond.

ROSE THE HAT (CONT'D)
But if something goes wrong...

She gestures to a nearby TOOL SHED, untouched by the fire years ago, now dilapidated by years of neglect.

ROSE THE HAT (CONT'D)
You're my fail safe, doll. You go all invisible and hide in there.

Rose kisses Andi hard on the mouth, looks her in the eyes.

ROSE THE HAT (CONT'D)
She gets the upper hand on me, you come out and cut her in two.

Andi nods, makes for the tool shed. Rose turns to see a TRUCK winding up the long road that once lead to The Overlook.

INT. BILLY'S TRUCK - DRIVING - NIGHT

Dan takes the last switchback, turns off the road and into the other end of the abandoned hotel's courtyard.

He stares at the crumbling hotel beyond, giant charred beams and massive chunks of cement practically leering back at him.

DAN
Last place I ever thought I'd come back to.

ABRA
This place feels.... When my mom got cancer... it felt like this.

Dan blinks, the hotel going SOFT, his view FOCUSING on a SINGLE FIGURE in a black hat standing across the courtyard.

DAN
That's her.

Dan closes his eyes a beat.

DAN (CONT'D)
The rest of them are in a building down the hill.

Abra nods in confirmation; she can sense them too.

ABRA
I can't feel anyone else can you?

DAN
No.

ABRA
So she's up here alone?

DAN
Don't count on it.

He looks at her.

DAN (CONT'D)
So you know what you've got to do?

Abra nods.

DAN (CONT'D)
You up for it?

Her smile is impossibly bright despite her utter terror.

ABRA
I guess we'll see.

DAN
You're a brave kid Abra.

ABRA
So are you Uncle Dan.

He can't help but smile.

ABRA (CONT'D)
Ready?

DAN
Ready.

Dan closes his eyes again. Abra does likewise.

EXT. OVERLOOK HOTEL - COURTYARD - NIGHT

Rose watches Abra step out of the truck and begin crossing the cracked cement towards her.

ROSE THE HAT
(whispering, telepathic)
Let me tell you what your life is going to be like now. We're going to feed you and keep you plump. We're going to drug you to keep you stupid. But not numb. Never numb.

Abra continues walking towards her.

ROSE THE HAT (CONT'D)
(whispering, telepathic)
Your pain will be our succor. Your suffering our delight. We'll slice you to the bone and let the wounds run and sour. We'll tear you in places you didn't know could be torn. Always enough to make you beg for death but never enough to bring you that sweet release. Time will become pain. And it will last until you are very, very old.

Rose is grinning, as much aroused as she is gleeful. But as Abra gets closer something odd happens. Abra FLICKERS. For a split second she's not Abra but a GROWN MAN, then Abra again.

ROSE THE HAT (CONT'D)
What--

Rose's grin begins to fade. Abra stops a few feet away and suddenly VANISHES, replaced by Dan who stands facing Rose.

DAN
Boo.

EXT. OVERLOOK RV PARK - HILL SIDE - NIGHT

ABRA-CLOSE as she experiences a PSYCHIC TREMOR as Dan's impersonation of her disappears.

WIDER

The real Abra is slip-climbing down the side of the hill to that LOG CABIN where the rest of the Knot are sheltered.

EXT. LOG CABIN - CONTINUOUS

Once a staff dining hall. Abra approaches a window through which the Knot mill, drinking punch and eating Lorna Doones, a gathering made more awful by its utterly prosaic nature.

A HAND lands on Abra's shoulder. She spins. DIRTY PHIL (looks 50 but is really much older) stands behind her, grinning.

DIRTY PHILL
Well howdy do to you.

EXT. OVERLOOK HOTEL - COURTYARD - PRE DAWN

Rose faces Dan in the pre-dawn light.

ROSE THE HAT
Who the hell are you?

DAN
You know lady, in a funny way I think I've known you my whole life--

Rose grabs Dan's wrist. Dan tries to pull away but her grip is like a talon. She closes her eyes, INHALES, opens them.

ROSE THE HAT
Well, aren't you the tasty tulip? How did I ever miss you sleeping soundly in your bed at night? No matter, we can fix that.

Her hands fly up around his neck, and though he tries to resist, Rose drives him to the ground on his knees.

ROSE THE HAT (CONT'D)
Right now.

EXT. LOG CABIN - NIGHT

Abra stares up at Dirty Phil leering down at her. But she doesn't seem scared. Not scared at all.

ABRA
I look good to you, sicko? Let's show your friends how good.

Abra closes her eyes.

INT. LOG CABIN - CONTINUOUS

STEAMHEAD STEVE is TALKING to TOKEN CHARLIE (both 30's but are really much older) as they over-sample the cookie table.

STEAMHEAD STEVE
The last season is better for Jax--

Steve turns to grab another cookie, but when he turns back, CHARLIE HAS VANISHED, replaced by ABRA.

And Abra just looks *edible*, nourishing WHITE STEAM rising up from her, curling from every pore.

ABRA
(token Charlie's VOICE)
What the hell?

From TOKEN CHARLIE'S PERSPECTIVE it is STEVE who has VANISHED and been now REPLACED by the succulent, STEAMY ABRA STONE.

WIDER

The TWO ABRA STONE'S attack each other.

WIDER STILL

A ROOM FULL OF ABRA STONE'S in a MASSIVE MELEE which is fast going bloody as they all try to kill and devour each other.

EXT. LOG CABIN - NIGHT

Abra smiles as her psychic distraction succeeds and the True Knot commences mutual slaughter. She looks back up at Dirty Phil whose hungry stare is only now beginning to fade.

ABRA
Don't look--

Phil's nose EXPLODES.

ABRA (CONT'D)
--At little girls.

Phil drops to his knees, EYES EXPLODING too, falling, face forward, body beginning to CYCLE.

Abra's smile is anything but childlike.

But then she looks up sharply, towards the ruins of the hotel on the plateau above, now drenched in bloody dawn.

ABRA (CONT'D)
(suddenly frightened)
Uncle Dan--

EXT. OVERLOOK HOTEL - COURTYARD - NIGHT

Dan is kneeling, Rose's hands around his neck, squeezing the life out. She leans in as if to kiss him. He closes his eyes.

INT. BOY'S BATHROOM - FLORIDA CONDO - NIGHT

Back where it all began. Young Danny opens his eyes. He stands facing that HUMAN SIZED LOCK BOX from so long ago, covered with LOCKS AND CHAINS over the ensuing years.

From inside comes that BANGING on the door, INSISTENT, FURIOUS, ever LOUDER.

Young Danny stares at all the locks and chains. Then he opens his hand, looks down to see something GLINTING in his palm.

A key.

Hands shaking with terror, Young Danny tries the key in one of the locks. It OPENS, a chain SPILLING to the floor.

Mustering all the courage he can, he continues opening the locks, chains FALLING one by one.

Behind the door, the BANGING grows LOUDER with growing proximity to freedom. Now a familiar VOICE comes from inside.

JACK TORRANCE
Open the door, Danny. Let me out.
I'm going to teach you a lesson.

Still trembling, Danny continues OPENING the locks.

EXT. OVERLOOK HOTEL - COURTYARD - NIGHT - CONTINUOUS

Dan is almost gone now. Rose smiles, leaning in, sucking the first WISPS of life force from his mouth, victorious.

INT. BATHROOM - FLORIDA CONDO - CONTINUOUS

Danny's trembling hand is on the last lock, the door almost BANGING off it's hinges, tears spilling down his cheeks.

But he just can't do it. He's just too scared.

That's when A HAND falls on his shoulder. Young Danny looks up to see Adult Dan standing behind him.

Strong, comforting.

Dan smiles down at his younger self. The man gently guides boy aside, holding his eyes a moment.

And the boy he was VANISHES.

Dan takes a BREATH, and then he opens the last lock. The last CHAIN falls to the floor.

And with a ROAR from inside, the door BANGS open.

Dan faces his FATHER. The man is a monster, the embodiment of threatening rage and terrible violence.

DAN
Hello Dad.

Jack just stand there, offers his son a slight nod.

JACK TORRANCE
All grown up.

Dan faces his father down, nods back.

DAN
Guess I can't keep you locked up inside forever.

Dan holds his father's eyes.

DAN (CONT'D)
Come out, Dad.

JACK TORRANCE
About fucking time.

And with that, Dan opens his arms wide and his father, LAUGHING, is DRAWN LIKE A GHOST STRAIGHT INTO HIS SON.

EXT. OVERLOOK HOTEL - COURTYARD - NIGHT

Dan is on his knees in Rose's death grip, her lips on his. His eyes spring open. No, not his own eyes. His father's.

DAN
You bitch.

As Dan stands, the ENTIRE HOTEL seems to SHRUG ITSELF STANDING behind him, his hands going around Rose's neck.

DAN (CONT'D)
I'm going to teach you a lesson.

He shoves her onto the ground.

DAN (CONT'D)
I'm going to show you what's for.

Rose's eyes widen, surprised and stunned at his power. She struggles, scrambling away from him.

DAN (CONT'D)
Where you running to?

He closes on her, lifts her up.

ROSE THE HAT
No. I'm sorry-

He SMASHES her face with his open palm, CRUSHING her nose and eye sockets. What happens next is terrifying. SHAPES spill from her bloody mouth, and eyes, SHADOW CHILDREN, feral, no larger than small animals.

They begin to tear at her flesh.

Dan holds her aloft, Rose WAILING as the small shades attack her savagely with teeth and hands. Dan walks her to the edge of the cliff, takes her throat in his free hand.

DAN
Come on and take your medicine.

And with that Dan SNAPS her neck and tosses her off the cliff. He stares after her, watching her fall.

ABRA (OVER)
Uncle Dan!

Abra stands facing him across the plateau. Dan turns to look back at her, his eyes still his father's.

ABRA (CONT'D)
Uncle Dan...?

But then Dan falls to his knees, grimacing in a silent struggle as his father's spectral form steps out of him.

JACK TORRANCE
(looking down)
You'll always be my boy.

Jack and his smile FADE. Dan's eyes become his own again. Abra approaches cautiously through the VANISHING APPARITION.

DAN
Abra, it's okay....

Abra starts running towards him. She doesn't see Rattlesnake Andi emerge from the shed behind her. Doesn't see the scythe raised in a madwoman's rage. Not until it's too late.

DAN (CONT'D)
(rising, desperate)
No, behind you--

The child turns, but not in time. Dan's too far away to do anything but watch as Andi's blade comes sweeping down--

BANG!

Andi rears up, blood BLOOMING on her chest, stunned, before she falls backwards and begins to CYCLE.

Abra spins. Behind her stands David, just out of his car, smoking gun in his hand.

Abra races towards him and leaps up into his arms.

DAVID
I got you baby. I got you.

Dan, still on his knees, can only smile up at the heavens.

EXT. OVERLOOK HOTEL - COURTYARD - NIGHT

Abra sits in the back seat of Dan's car staring out the window, that old stuffed bunny held tightly in her arms.

WIDER

David is helping Dan limp towards the waiting car.

DAN
You pissed off at me?

DAVID
Hell yes.

They walk on in silence a few steps.

DAN
I figured you'd show up sooner or later.

DAVID
(skeptical)
You did? How's that?

But Dan just smiles. Then he looks back over his shoulder and for a moment we can SEE WHAT HE SEES.

The Overlook Hotel has risen again. Among the other ghosts, Jack Torrance stands in the front door, looking out.

DAN
That's the thing about fathers.

Jack gives his son a casual wave which Dan returns.

DAN (CONT'D)
They come back. One way or another.

EXT. MOUNTAIN ROAD - COLORADO - DAWN

DAN (OVER)
They always do.

A small group of survivors drive down the winding mountain road, leaving the Overlook Hotel and the past behind.

END